

THE DIAPASON

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SIX WEEKS OF RECITALS PLAYED IN PORTLAND

OFFERINGS IN MAINE CITY

Thirty-first Season of Programs on Organ Which Was the Gift of Cyrus H. K. Curtis—Local and Visiting Organists Heard.

Seven weeks of summer organ recitals at the city hall in Portland, Maine, on the famous Austin organ presented to the city of Portland by the late Cyrus H. K. Curtis, the publisher, were brought to a close the last of August. Through the efforts of Portland organists, led by Alfred Brinkler, these recitals have continued to promote an interest in the organ and have offered entertainment and the opportunity for enhancing musical appreciation to hosts of people of the Maine city and the many visitors who pass through Portland every summer.

Attendance at the recitals was larger than a year ago, in spite of transportation difficulties and other problems created by the war. There were fewer recitalists from cities outside Portland this year, but Homer Humphrey, Miss Mabel Zehner, Miss Louise Titcomb, Homer Whitford and Douglas Rafter were among the visitors who presented programs.

This was the thirty-first season of the Portland recitals, which constitutes a remarkable achievement in organ history.

Performers and their programs during the summer have included among others the following:

July 6—Alfred Brinkler, F.A.G.O.: Prelude in C sharp minor, Rachmaninoff; "The Question" and "The Answer," Wolstenholme; Fugue in G minor, Bach; "Trümmerei," Schumann; Concert Overture, Rogers; Meditation, Sturges; Scherzo, Macfarlane; Toccata-Caprice, Woodman.

July 8—Howard W. Clark: Allegro (Second Symphony), Barnes; "Procession du St. Sacrament," Chauvet; Chorale, Brahms; Fugue, "St. Ann's," Bach; "Swing Low, Sweet Chariot," Dittus; Minuet, Boccherini; Prize Song, Wagner; Allegro Appassionato, Guilmant.

July 9—Alfred Brinkler: Toccata on "O Filii et Filiae," Farnam; Chorale Prelude, "Come, Sweet Death," Bach-Fox; Chorale in A minor, Franck; Andantino, Lemare; "Ronde Française," Boellmann; Largo, Handel; "Minuet l'Antico," Seeböck; Toccata, Boellmann.

July 13—John E. Fay, A.A.G.O.: Water Music (Allegro vivace and Air), Handel; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in B flat, Bach; "Stella Matutina," Dallier; "Marche Pastorale," Yon; "Sunrise," Jacob; Meditation, Sturges; Toccata, Biggs; Berceuse, Bonnet; "Caprice Heroïque," Bonnet.

July 15—Alfred Brinkler: Suite in G minor, Woodman; "A Rose Breaks into Bloom," Brahms; "Bells through the Trees," Edmundson; Scherzo, Bossi; "Killarney," arranged by Lemare; Londonderry Air, Lemare; Toccata, Widor.

July 16—Fred Lincoln Hill: Prelude in G, Bach; Arioso, Bach; Scherzino, Rogers; Adagio (Sonata in C minor), Guilmant; Meditation from "Thais," Massenet; "Castilleja Sonata," True; Canzonetta, d'Ambrosio; "Swing Low, Sweet Chariot," arranged by Lemare; Arioso, Handel; "Marche Russe," Schminke.

July 20—John E. Fay, A.A.G.O.: Prelude in D, Clerambault; Arioso, Bach; Occasional Overture, Handel; "Ave Maria," Schubert; Toccata, Karg-Elert; "Dance of the Candy Fairies," Tschalkowsky; Scotch Poem, MacDowell; "To the Evening Star" ("Tannhäuser"), Wagner; "Variations de Concert," Bonnet.

July 23—Douglas L. Rafter, A.A.G.O.: "Piece Heroïque," Franck; "To an American Soldier," Thompson; Intermezzo, Callaerts; Three Mountain Sketches, Cloukey; "The Squirrel," Weaver; "The Angelus," Massenet; Festival Toccata, Fletcher.

July 27—John E. Fay, A.A.G.O.: Cathedral Prelude and Fugue, Bach; Concerto No. 10 (Aria and Allegro), Handel; "A Rose Breaks into Bloom," Brahms; "Sche-

TALMAGE F. ELWELL, DEAN OF A.G.O. CHAPTER IN SEATTLE



TALMAGE F. ELWELL, organist-instructor at Seattle Pacific College and organist and choir director of the University Congregational Church, Seattle, Wash., has been re-elected dean of the Western Washington Chapter of the American Guild of Organists.

Mr. Elwell is in charge of the organ department at Seattle Pacific College, a four-year liberal arts school sponsored by the Free Methodist Church. Organ equipment at the college includes a two-manual electronic reed organ used in chapel services and for organ practice

by beginning students, and a three-manual Kimball in the college auditorium, recently installed by Balcom & Vaughan. Dedication of the Kimball took place in June and Professor Walter A. Eichinger of the University of Washington music faculty played the dedicatory recital.

Under Mr. Elwell's leadership the Western Washington Chapter has had one of its busiest and most active seasons and the membership is the largest in the history of the chapter. Plans for the new year contain much of interest.

AEOLIAN-SKINNER CHANGE; DISSOLVE HOLDING COMPANY

A reorganization of the Aeolian-Skinner Organ Company, Inc., was announced in September.

Formerly the outstanding shares in the Aeolian-Skinner Organ Company, Inc., amounted to 104,167 and there were only two stockholders—the Skinner Organ Company, which owned 60 per cent of this stock, and the Aeolian Company, which held the remaining 40 per cent. A deal was made with the Aeolian Company to purchase its entire holdings for cash, and these shares were subsequently retired, leaving the Skinner Organ Company as the sole stockholder. The useful function of the Skinner Organ Company as a holding corporation, therefore, ceased to exist, and it was decided to dissolve the company, giving its stockholders an option to accept either share for share in Aeolian-Skinner or cash at the same rate per share as paid to the Aeolian Company.

The final result leaves the Aeolian-Skinner Organ Company, Inc., with 34,100 shares outstanding, a large majority of which are held by the officials and employees of the company. G. Donald Harrison remains as president and treasurer, William E. Zeuch as vice-president and Charles E. Lynch as assistant treasurer.

The company is now engaged on war contracts in addition to its service and repair business. A small subsidiary, the Old Harbor Manufacturing Corporation, is handling certain essential civilian supplies formerly made of metal, but now constructed entirely of wood because of the shortage of critical materials.

FOUR VISITING RECITALISTS AT UNIVERSITY OF TEXAS

The University of Texas, at Austin, in its all-out war program will include a ten-month cultural fare of almost continuous weekly recitals, shows, lectures and exhibits for the 1943-44 school year. Artists nationally known, plus students and faculty talent, will be enlisted. A

fine arts festival—the second for the university—will be sponsored by the three departments of the College of Fine Arts in November. An organ recital series will be opened in November. It will be sponsored by the Central Texas Chapter of the American Guild of Organists. Catharine Crozier of the Eastman School, Hugh Porter of the Juilliard Foundation in New York City and Alexander Schreiner, organist of the Mormon Tabernacle in Salt Lake City, have been scheduled for their first appearances on the campus. Filling a return engagement will be Donald Willing, post organist of Randolph Field.

RECITAL BY CALIFORNIA MAN ON EIGHTY-FOURTH BIRTHDAY

Will R. Cornelius, the veteran California organist who long has presided over the organ in Al Malaikah Shrine Temple, Los Angeles, celebrated his eighty-fourth birthday June 19 by presenting this program for the Masons and their friends, including many army and navy men: Grand Offertoire in G, Wely; Potpourri from "The Mikado," Sullivan; Allegro Moderato, Capocci; Fanfare, Dubois; Allegro Maestoso, West; Arioso, Frey; Finale from Suite, Holloway. Mr. Cornelius gave his program despite the fact that he had only recently been discharged from the hospital after being injured in a fall on the orchestra stage.

Sept. 11 Mr. Cornelius played these selections: "Songs of Allies," arrangement by Cornelius; Fantasia, Rossini; "Romance," Svendsen; "Romance," Vieuxtemps; Offertory, Salome; Offertory in E, Batiste; Offertory in F, Wely.

Diocesan Post to Helen L. Taylor.

Bishop Conkling of the Episcopal Diocese of Chicago has announced the appointment of Helen Leslie Taylor, a member of the Illinois Chapter, A.G.O., as executive secretary of the department of Christian education of the diocese. She was ordained as a deaconess in September in the chapel of St. Luke's Episcopal Church, Evanston.

CANADIAN CONVENTION HAS LARGE ATTENDANCE

MANY GATHER IN TORONTO

Eric T. Rollinson President of C.C.O.—Muriel Gidley and Frederick Silvester Give Recitals—Program by Younger Members.

BY MAITLAND FARMER

The annual convention of the Canadian College of Organists, held in Toronto Aug. 30 and 31, drew a representation of most encouraging proportions despite the war. It was obvious early on the first morning of the meeting that there was to be a larger attendance than usual, for while the council meeting was taking place in one part of the Toronto Conservatory of Music, which was used as the headquarters, registration was proceeding in the main reception hall, which became more congested as the noon hour approached. The air was filled with joyous greetings as friend met friend, and with the introduction of guests and wives, showing that organists once again met not only to forget the seriousness of wartime difficulties facing their profession, but to enjoy every minute of one another's company.

The council, having spent the morning in solemn deliberations, emerged from seclusion and proceeded to the Alexandra Palace, a nearby hotel, where they were the guests of the convention at luncheon. Any members who wished to attend the luncheon were invited to do so and a large number availed themselves of this invitation, and what in previous years had been a somewhat formal private gathering became a pleasant and jolly opening of the program. The chairman of the Toronto Center extended a welcome on behalf of the Toronto members to those from other parts of Canada and especially to several organists from the United States. He expressed sorrow over the recent death of the well-known and respected organist of Christ Church, Toronto, J. W. Donson. He congratulated Dr. Herbert Fricker upon retirement from his many years of service at the Metropolitan Church and wished him on behalf of those assembled many years of happy enjoyment of his well-earned ease.

Younger Members Give Recital

The first part of the afternoon was spent at the Park Road Baptist Church, where four of the younger members of the College gave a joint recital, representing the youthful vigor of the various centers. It is hoped to extend this idea at later conventions, for it is not only valuable encouragement to those at the commencement of their careers to be given an opportunity of taking part in the proceedings, but of interest to their colleagues to see what promising material is coming along in the ranks of the newer members. The program was as follows: "Piece Heroïque," Franck, and "The Curfew," Horsman (played by Aileen Guymer of London, Ont.); "O Gott, Du frommer Gott" and "Nun danket Alle Gott," Karg-Elert (played by Gordon Kay of St. Catharines, Ont.); Cantabile, Franck, and Fugue in G minor (the Great), Bach (Ruth Scuse, Toronto); Concerto, Vivaldi-Bach, and Finale from Symphony 5, Widor (Gordon Jeffrey, Toronto).

Observe Byrd's 400th Birthday

The next place of meeting was the Church of St. Mary Magdalene, and the occasion was a celebration of the 400th anniversary of the birth of William Byrd. The presiding genius was the internationally-known Dr. Healey Willan. It required little imagination on the part of those who packed the subterranean vestry of the church to feel themselves back a

[Continued on page 3.]

few centuries and see the learned doctor as a jovial monk, instructing his brethren in the crypt of Lincoln Cathedral; for there he stood clad in long, severe cassock and lectured, first on the interesting times and life of William Byrd, followed by a discussion of Byrd's style of composition in general and of the particular examples which were to be heard at the service to follow. Before the service the rector, Father Greene, further prepared our minds for what was to come by conducting us on a most interesting tour of his beautiful little church. His passionate sincerity and appreciation of art and architecture as invaluable aids to worship, as well as of music, made many of those present wish that there were more of his convictions among the clergy and made it easier to realize how it was that Dr. Willan had been able to produce the unique services which have made St. Mary's and himself internationally famous. The service for the first evensong of St. Aidan followed.

Recital by Muriel Gidley

The evening event was a recital at St. Paul's Church, Bloor Street East, by Miss Muriel Gidley of the Park Road Baptist Church. The nave of the great church was filled to the very back row. At the height of the winter season such an audience at an organ recital would be remarkable; yet here was one on a hot summer night, and it must have been most inspiring to the recitalist as well as to the audience. The exacting program which follows was played with the finish and virtuosity which those who know Miss Gidley had expected: Introduction and Passacaglia in D minor, Reger; Courant and Minuet, Battishill-Wall; Sonata for Trumpet and Strings, Purcell-Baird; Fantasy Chorale No. 1, Whitlock; "Corrente e Siciliano," Karg-Elert; "Rigaudon," Karg-Elert; Prelude and Fugue in B minor, Bach; "Echo," Yon; "Elegy," Baird; Allegro Vivace and Finale from First Symphony, Vierni.

The morning of the second day had hardly dawned before the members of the council were once more at their deliberations. On their adjournment the general meeting was held, at which the business was of interest only to the members of the College, the discussions centering mostly on post-war policy and present problems. An announcement was made that the council had availed itself of an almost unused privilege of conferring the honorary diploma of F.C.C.O. on two members who by their long and faithful service had more than merited the honor—H. Gordon Langlois, Mus.B., B.A., for many years our secretary-treasurer, and Frederick Silvester, registrar of examinations. Both these men fill a very considerable place in the musical life of Toronto, the former being organist at Grace Church-on-the-Hill and the latter at the Bloor Street United Church. A third nominee gracefully but with unalterable decision declined the honor, much to the regret of the council, who, however, acknowledged his thirty years of unselfish and untiring effort as secretary of the Toronto Center by making Tom Sargent an honorary life member. The council's action in this matter was received with acclamation by the general meeting.

Frederick Silvester Plays

The afternoon was spent in the University of Toronto. At Convocation Hall Frederick Silvester played the following program with mature and scholarly understanding: Allegro, Sixth Symphony, Widor; Prelude and Fugue in A major, Bach; Suite from "Bondage," Purcell; Pastorale, Bancroft; "The Legend of the Mountain," Karg-Elert; Introduction, Passacaglia and Fugue, Willan; Prelude in E minor, Samazeuilh; "The Little Windmills," Couperin; Finale in B flat, Franck.

At the recital's conclusion the audience made its way across the campus, the most beautiful old world spot in the city, surrounded as it is by the various university buildings and dotted with the brilliance of the flower gardens, and on this perfect summer afternoon had tea on the quadrangle terrace of Trinity College. During this delightful stroll a recital was played on the carillon on the Soldiers' Tower by J. Leland Richardson, carillonneur to the University of Toronto. The program was as follows: Triumphal March, Meyerbeer; Andante Cantabile, Denyn; Selections from "Water Music," Handel; "Where'er You Walk," Handel;

CORPORAL CHARLES F. BOEHM AT FORT EUSTIS, VA.



CORPORAL CHARLES F. BOEHM, chaplain's assistant at Fort Eustis, Va., who has been broadcasting half-hour programs of organ music over radio station WGH, Newport News, Va., for the last year and a half, is a native of Glendale, Long Island, N. Y. He has been in the service for more than two years.

Corporal Boehm began his music study in 1932 when he took piano lessons. He took up the organ in earnest in 1935, when he became a pupil of the late Hugh McAmis. Later he studied under Winslow Cheney, after which he was a pupil of Dr. Charles M. Courbois until he entered the army. Corporal Boehm did some piano work with Ruth Bradley of Manhattan and also studied at the School of Sacred Music, Union Theological Seminary, New York City, and the Westminster Choir College, Princeton, N. J. He has held positions in a number of churches, including Christ Methodist,

Glendale, N. Y., the Dutch Reformed Church, Ridgewood, N. Y., and the Greene Avenue Methodist, Brooklyn, and for three years—until the time of his induction—he was organist and choirmaster of Emanuel Lutheran at Corona, Long Island.

After his induction in 1941 Corporal Boehm was transferred to Fort Eustis for his basic training. Upon completion of this he was assigned as the first chaplain's assistant. Since August, 1941, he has worked with Protestant, Catholic and Jewish chaplains and for the last year has been assistant to the Catholic chaplain at Steele Chapel.

Corporal Boehm's broadcasts, a Fort Eustis feature, are scheduled for the second and fourth Sunday of every month from 3:30 to 4 o'clock in the afternoon. On these programs are mainly compositions of contemporary American composers.

Registrar—Charles E. Wheeler, F.C.C.O., London, Ont.

Registrar of Examinations—F. C. Silvester, F.C.C.O., Toronto.

Secretary—Maitland Farmer, F.R.C.O., L.R.A.M., Toronto.

Treasurer—H. G. Langlois, B.A., Mus. B., F.C.C.O., Toronto.

Members of the council were selected as follows:

Toronto, Ont.—Alfred E. Clarke, T. J. Crawford, Mus.B., F.R.C.O.; Sir Ernest MacMillan, Mus.D., F.R.C.O.; Healey Willan, Mus.D., F.R.C.O.; W. Wells Hewitt, A.R.C.O.; D'Alton McLaughlin, A.A.G.O.

Montreal, Que.—Alfred Whitehead, Mus.D., F.R.C.O.; A. H. Egerton, Mus. D., F.R.C.O.

Hamilton, Ont.—George Veary, A.R.C.O.; Cyril Hampshire.

Brantford, Ont.—D. H. Jerome.

London, Ont.—George G. Lethbridge, T. C. Chattoe, Mus.B.

Kitchener, Ont.—Edgar V. Merkel, Ralph Kidd, Garfield Bender, Pauline Hymmen.

St. Catharines, Ont.—Eric Dowling, F.C.C.O.; W. T. Thompson, Douglas Campbell.

BARRETT SPACH MARRIES MISS MAURINE PARZYBOK

Mr. and Mrs. Samuel Francis Parzybok of Vinton, Iowa, announce the marriage of their daughter, Frances Maurine, to Dr. Barrett Spach, organist and director at the Fourth Presbyterian Church, Chicago, and for the last two years dean of the Illinois Chapter, A.G.O. The wedding took place Aug. 27 at the Fourth Church. The Rev. Kenneth Hildebrandt, assistant pastor of the church, performed the ceremony in the John Timothy Stone Chapel. Afterward there was a wedding luncheon for the immediate families.

The bride, who has sung with several symphony orchestras, has been contralto soloist at the Fourth Presbyterian Church for several years. Mr. Spach is the son of Mrs. A. B. Spach of Wilmette.

After a wedding trip to New York and Montreal, Mr. and Mrs. Spach will be at home at 210 Eugenie Street.

IN THIS MONTH'S ISSUE

Canadian College of Organists holds its annual convention in Toronto and an interesting program is enjoyed by a larger group than was expected. Eric T. Rollinson is elected president of C.C.O.

Portland, Maine, closes successful season of summer recitals on the organ in the city hall.

Dr. Harold W. Thompson reviews first issues of Christmas music to come from the presses.

J. B. Jamison discusses the organ that would be best suited for the playing of Bach's compositions.

A way to meet the problem presented by loss of men from choirs through music in three parts is outlined by Isa McIlwraith, A.A.G.O., of the University of Chattanooga.

Setting by Seth Bingham of prize-winning hymn of the Hymn Society is reproduced.

A.G.O. Chapters open the new season and make plans for activities during the year.

THE DIAPASON.

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MRS. JAMISON AT THE FIRST PRESBYTERIAN, BURLINGTON

Mrs. Juanita M. Jamison, well-known organist and artist of Burlington, Iowa, has taken over the duties of organist and director of the First Presbyterian Church of Burlington. She was until two years ago at the First Methodist Church. Mrs. Jamison continues to preside over the Skinner organ at the Masonic Temple, and is planning two recitals this fall. Sunday, Nov. 7, she will play at the Joslyn Memorial in Omaha, where her paintings recently were exhibited. The next evening she will play for the Creston Women's Club at an open meeting in the Congregational Church. Elizabeth Morgan, the harpist, will again take part in these programs.

Arthur Jennings

Recitals

UNIVERSITY OF MINNESOTA

Plymouth Church Minneapolis, Minnesota

Ruth Barrett Arno



The First Church of Christ, Scientist
BOSTON

SIX WEEKS OF RECITALS PLAYED IN PORTLAND, ME.

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herazade." Rimsky-Korsakoff; "Canyon Walls," Clokey; "Landscape in the Mist," Karg-Elert; Gavotte from "Mignon," Thomas; "The Old Refrain," arranged by Lemare; Concert Overture, Faulkes.

July 28—Alfred Brinkler, F. A. G. O.: Trumpet Tune, Purcell; "The Cuckoo," d'Aquin; Prelude and Fugue in D minor, Bach; "Evening Bells and Cradle Song," Macfarlane; "Grandfather's Wooden Leg" and "The Kettle Boils," Clokey; "Trümmerei," Schumann; "Dance of the Reed Flutes," Tchaikovsky; March from "Aida," Verdi.

July 29—Louise C. Titcomb, F. A. G. O.: Trumpet Voluntary, Minuet and Sarabande and Trumpet Tune called "Cebell," Purcell; Cantabile, Franck; Allegro, Second Symphony, Vienne; Largo, "New World" Symphony, Dvorak; "Sportive Fauns," d'Antalfy; "Dreams," McAmis; "Eklog," Kramer; Toccata in E minor, Krieger.

July 30—Phyllis M. Cobb, A. A. G. O.: "Now Thank We All Our God," Karg-Elert; "Sheep May Safely Graze," Bach; Largo, Handel; "L'Organo Primitivo," Yon; "Bells through the Trees," Edmundson; Chorale in A minor, Franck; Londonderry Air, arranged by Federlein; "Electa ut Sol," Dallier.

Aug. 3—Homer Humphrey: Chorale Prelude, "Now Comes the Gentiles' Saviour," Bach; Sonata 1, in C minor, Op. 25, Salomé; Musette, Bossi; Andante from String Quartet, Debussy; "Benediction Nuptiale," Saint-Saens; "Chant de Mai," Jongen; Finale in C major, Humphrey.

Aug. 4—John E. Fay, A. A. G. O.: "Psalm XVIII," Marcello; Air from Orchestral Suite, Bach; "In Thee Is Gladness," Bach; "Album Leaf," Dethier; "The Primitive Organ," Yon; Rustic March, Boex; "The Little Red Lark," Clokey; "Fiat Lux," Dubois; "Song without Words," Bonnet; Finale, First Symphony, Vienne.

Aug. 5—Howard W. Clark: "Jubilate Deo" and "Memory's Hour," Silver; Caprice, Faulkes; Aria in D, Bach; Toccata, "Lord Jesus Christ, We Turn to Thee," Karg-Elert; "Jerusalem the Golden," Spark; "Notturmo" ("Midsummer Night's Dream"), Mendelssohn; "Shepherd's Dance" and "Morris Dance," German; "Liebestod" ("Tristan and Isolde"), Wagner.

Aug. 6—Alfred Brinkler: Second Toccata, Rogers; Fountain Reverie, Fletcher; Maestoso (Sonata in G minor), Merkel; "The Brook," Dethier; "In the Twilight," Harker; "Rustic Dance," Demarest; Concert Variations, Bonnet.

Aug. 11—John E. Fay, A. A. G. O.: Toccata on "O Filii et Filiae," Farnam; Chorale Prelude, Bach; Sketch in D flat, Schumann; "The Swan," Saint-Saens; "Now Thank We All Our God," Karg-Elert; Communion, Purvis; Scherzetto, Vienne; "Sunrise" ("Hours in Burgundy"), Jacob; Allegretto, Volkmann; Finale, Eighth Symphony, Widor.

Aug. 13—Fred Lincoln Hill: Prelude in D minor and Arioso, Bach; Prelude in D flat, Glazounoff; "Traumlied," Diggle; "From the South," Gillette; "Chant Negre," Kramer; Intermezzo, Rogers; Moderato Cantabile, Mullen; "A. D. MDCXX," MacDowell; Suite, "In India," Stoughton.

Aug. 17—Phyllis M. Cobb, A. A. G. O.: "Piece Heroique," Franck; Chorale Preludes, "I Call to Thee," Bach, and "My Inmost Heart Doth Yearn," Brahms; Larghetto and Allegro (Concerto 13), Handel; Intermezzo ("Cavalleria Rusticana"), Mascagni; Prelude in D, Tombe; "Dreams," McAmis; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Ave Maria," Schubert; Finale, Sixth Symphony, Widor.

Aug. 18—Homer Whitford, F. A. G. O.: Suite in F major, Corelli; Adagio, String Quartet, Haydn; "The Cuckoo," d'Aquin; "Summer Idyl" and "Up the Trail," Whitford; "The Little Shepherd," Debussy; March from Third Symphony, Widor; Allegretto, Lucke; Finale from "Grand Symphonic Piece," Franck.

Aug. 19—Alfred Brinkler, assisted by Ottolee Macomber, pianist: Introduction to Act 3, "Lohengrin," Wagner; "Dreams," Wagner; Allegro con Fuoco (Sonata 1), Borowski; "Soul of the Lake," Karg-Elert; "A Rose Garden of Samarkand," Stoughton; Allegro, Sixth Symphony, Widor; First Movement of Concerto No. 2 for Pianoforte, Rachmaninoff (orchestral parts played on the organ by Mr. Brinkler).

Aug. 20—Mabel Zehner: Prelude and Fugue in A minor, Bach; Sarabande and Gigue, Zipoli; Cantabile, Sixth Symphony, Widor; Variations on a Noel, Dupré; "Melody for the Bells of Berghall Church," Sibelius; Impromptu, Vienne; "The Four Winds," Rowley; "Grandmother Knitting," Clokey; Toccata, "Thou Art the Rock," Mulet.



CYCLIC DEVELOPMENT

"It is an open question if the organ is being developed at the present time upon logical and really artistic lines, as a musical instrument deserving a separate and individual existence of its own; or whether it is daily becoming a merely servile (and therefore *degraded*) mechanical imitation of the orchestra".

This quotation is from a lecture "The English Organ of a Hundred Years Ago" delivered in April, 1907, by Dr. Charles W. Pearce, who was for over forty years connected with the Royal College of Organists and with Trinity College.

It is interesting to note that even at the inception of the "Romantic movement" in organ building grave doubts were entertained as to the ultimate usefulness of this new tendency in the development. History has come to Dr. Pearce's aid and has justified his point of view—and this within the space of thirty-six years!

The return to the classic ideal is inevitable whenever the tangent developments lessen the over-all usefulness of the instrument.

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Organ That Is Best Suited for Bach as Mr. Jamison Sees It

Los Gatos, Cal., Aug. 7, 1943.—Dear Mr. Gruenstein: We hear far too often the vague cliché "an organ suited to the playing of Bach." It doesn't mean a thing. Rather, it means as many things as the men who use it have in mind. Organists of four nations spout it daily and no more agree on what it implies than they do on politics or what to eat and drink. What does an organ have to have to be suited to the playing of Bach's music? Bach wrote and played on German organs of his time, but does that mean that nothing else can bring out his conceptions? By the same token ought we to refuse to play Chopin on any but the tinkling pianos of the early nineteenth century?

Widor said—and Schweitzer quoted—"with Cavaille-Coll the study of Bach began." Definite! Positive! With that one breath Widor blew away 200 years of German organ design. For those who trust Widor the matter is settled. Paraphrased, his remark could be "at last an instrument that encourages the study of Bach's music, on which its full potentialities can be realized." It is the severest indictment the baroque organ has ever taken. Widor remained loyal to St. Sulpice and the Cavaille-Collé system.

In Mrs. Barrow's delightful translation of Vierné's "Reminiscences" we find, in the September, 1939, *DIAPASON*, "a tendency reigns which would substitute for the excesses of the nineteenth century those of the seventeenth." That can be taken only as a rebuke to baroque fanatics. Vierné goes on, in vigorous words: "I will subscribe to these points when grand pianos have been done away with in favor of the clavichord and the violins of the orchestra replaced by ocarinas." (That's to the point.) "As always, the truth—if there is any truth—lies in the happy medium. Art to be really alive must evolve. For the specification of an organ one must assemble foundation stops, mixtures and reeds in well-balanced proportion. Upon an instrument reasonably drawn up one should be able to play all kinds of music." [My italics.] "Widor's organ criticisms and antipathies coincided with mine." The two men pretty well state the French case.

There have been plenty of English organists, as capable executants as the best of Germany and France, who have yet another word to say on the subject. They want reeds. Beginning with the superman W. T. Best, they all featured reeds. (They had them to feature.) Cunningham, Hollins, Lemare all relied on reeds for majesty, as did Widor, Vierné and the other great Frenchmen. They knew from experience there can be no organ majesty comparable to reed work. In the playing of music the stature of Bach's majesty seems one of the requisites. Now to be regretfully but nevertheless painfully accurate—and candid—German chorus reeds are no better than funny. They realize what true chorus reeds can be as a penny whistle does a flute. They are really not chorus reeds at all, but mere flue reinforcers so empty of true reed weight and character that all they do is tincture flue-work with pale reed color. Of course, the Germans could make real reeds if they chose to do so, but they do not see fit to depart from the ways of the past. One exception to this—within my experience—were the trumpets 16-8-4 in St. Michael's, Hamburg. Herr Walcker, who made them, told me they were "outside expression and on ten-inch wind." They were good, but puerile beside those in St. George's Hall, Liverpool, or any one of scores of English organs by Harrison & Harrison, Willis, Rushworth & Dreaper and others.

The trouble with most people who hide behind the nebulous crack "suited to the playing of Bach" is that they use it to describe what they feel the other fellow's organ is not—and they invariably fail to say why. Such generalities, to anyone who sincerely tries to get at facts, are irritating annoyances. The man who uses them ought to come out with his reasons and be compelled to put up or shut up. All such foggy wise-talk accomplishes is confusion. Let's get def-

inite. Vierné did. Let's see what we can do.

Of the four classes of pipe tone, diapasons, flutes, strings and reeds, the German organ lacks half-chorus reeds and true strings. It develops mixture-work to the 11th degree. Its flue ensembles (and that's all there is to it) are impressive, both manual and pedal. To this accumulation of diapasons, flutes, mixtures, mutations and reedless reeds the Cavaille-Coll pattern adds real chorus reeds and exquisite strings. Cavaille-Coll built his tonal structure of integrally harmonics. In his big organs all the partials are present and sometimes in single ranks, so that a chorus can be built up on unisons and fifths, unisons and thirds, sevenths, or any way desired. His mixtures come in varying powers, which is indispensable for secondary as well as primary choruses. His chorus reeds are fiery and bold. The genius of Cavaille-Coll recognized the essentiality of giving each manual division a definite and different character. His reeds enabled him to do this as no German organ can. He also realized the importance of differentiating his sections on a pitch as well as a color basis. This is one of the best German points and a necessary part of any sizable scheme in any land or time.

Cavaille-Coll retained the baroque virtues—which French authorities claim were originally French in any case (Dufourcq)—and added tremendous color scope. No wonder Widor preferred such a comprehensive medium, and said so! The facts are all on Widor's side.

The cohesion and transparency (requisite for polyphony) of an organ ensemble are to a certain extent influenced and gauged by its supply of mixture-work. Coming now to English organs it might pay, in order to get a clearer international perspective, to list the single and compound harmonics in some of the big organs in this land of alleged "opaque" tone. The Harrison & Harrison Albert Hall organ has 146 stops and sixty-one ranks of mixtures and mutations. St. Sulpice, the largest organ in France, has 100 stops and fifty-three such harmonic ranks. Notre Dame de Paris has eighty-eight stops and forty-six harmonic ranks. St. George's Hall organ has 100 stops and thirty-three. Liverpool Cathedral, according to an old stop-list, the only one I have available, has forty-two such harmonic ranks and I believe the truth is nearer fifty-two. Lynnwood Farnam told me he placed this organ definitely first. We were in England at the time and his impression was fresh and accurate. He also said Salisbury Cathedral had something of its own that was unmatched. It is a smallish four-manual built by Father Willis in 1875 and frankly influenced by French tone. I'd like to have some of the French enthusiasts and baroque rooters hear Salisbury!

The English organ pedal has been too scanty and too profound. It has lacked upperwork. The vogue for 8-ft. tone in the last years of the last century still, unfortunately, colors the opinion of those not in touch with modern English work. No school of design has realized as fully as the English the importance of sectional character and contrast. Such men as Alcock, Bullock, Marchant, to mention but a few of the competent players, play Bach as well as any. They appear quite reconciled to the organs they have available. Bear in mind that there are no diapason choruses on the continent as good as the best English work, and certainly no chorus reeds even remotely comparable to the English best. In flutes and strings they hold their own with any, and in orchestral reeds they excel. One can do quite a bit with these few trifles. When one has heard the swells in St. Mary Redcliffe and St. Paul's he can say he has heard reed tone.

In the redesigning of the Tabernacle organ in Salt Lake City two years ago seventeen ranks of mixtures and mutations were added as well as trompette tone, and if there is an organ in America today that more suggests Alexandra Palace, London, or, to a lesser extent, Notre Dame de Paris, I have not heard it or heard of it. When Alexander Schreiner plays Bach (CBS Sunday mornings) the listener will agree that this organ is "suited to the playing of Bach."

Within a certain framework indicated by Vierné all sorts of organs are suited

New (1943) Christmas Music

MIXED CHORUS

- The Wise Kings Three.....T. Frederick H. Candlyn .16
With optional part for Junior Choir
(Also published for S.A.; S.S.; or S.S.A.)
Lo, the Messiah.....Mario Castelnuovo-Tedesco .18
(Also published for S.S.A.)
Carol of the Bohemian Brethren.....Harvey Gaul .16
With solos for Soprano and Tenor
Sing a Song for Christmas.....Orvis Ross .15
Christmas Dawn Carol.....Elizabeth Henderson .15
While Shepherds Watch'd.....Gustav Klemm .15

WOMEN'S CHORUS (S.S.A.)

- As it Fell upon a Night.....Katherine K. Davis .15
(Also published for Mixed Chorus)
Jesu Lullaby.....Griffith J. Jones .12
(With duet for Soprano and Alto)

WOMEN'S CHORUS (S.A.)

- As it Fell upon a Night.....Katherine K. Davis .15

CHRISTMAS SONGS

- Child Redeemer—high and low....Alexander Russell .50
(Puer Redemptor)
Lullaby of the Hills—medium.....Kienzl-Liebling .50
So Appears Thy Natal Day—low.....J. S. Bach .40
(Air from the Christmas cantata, "For Us a Child Is Born")

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to the playing of Bach. Bach is as big as the world and belongs to the world. He cannot be nationalized or narrowed down. Then, too, his various styles of composition require various treatments. I am told by an old friend—an authority on Silbermann—that plenty of Bach chorales sound far better on modern American organs with English horns and flute celestes than they do on any Silbermann. Why shouldn't they?

An organ doesn't necessarily have to be big to handle Bach's music. But it does have to have a few essentials. One big mixture will make an organ majestic, perhaps, but it can never make it malleable. Flue chorus work should be varied in power, with major and secondary mixtures to make such choruses possible. Chorus reeds—real reeds—are, of course, utterly indispensable. As well leave out red from a palette. The diapason work must be slow side voicing, singing and unforced, as distinguished from "quick" tone—hoarsely authoritative. The pedal must own a comprehensive harmonic series—it cannot consist of 16-ft. and 8-ft. tone only. Such an organ, if the builder knows and owns these ingredients, can be built according to various systems in any country. It will play Bach as Bach would have played it. It will get more out of Bach than Bach could on what he had available. It will justify Widor's statement.

Finally, there is no pitch of the normal

quality and dignity of 8-ft.; no pitch of the climactic value of 4-ft. The proportion of 2-ft. tone should be no more than very scant balance—else symmetry and dignity are lost. If lovely solo voices are added to this, all the better.

I have no patience with Puritans who would emasculate the interpretation of Bach down to mere line. Line is the foundation of all art, but no greatest work of architecture, literature, music, painting or even sculpture—if we accept the word of those who have created the best of each—has failed to adorn the line with high color. Bach's music is such stuff as exhausts the capacity of the expressive medium. Limited means cannot do justice to a spacious mind.

Make organs architecturally articulated and ornament them with every solo voice money will buy or the space accommodate. Then they will be suited to the playing of Bach. Let's stop boosting schemes and systems that willfully fall far short of such catholic content and outlook. Let's stop making a virtue of asceticism.

J. B. JAMISON.

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Zeuch Wishes People "to Like Recitals"; It's Proved They Do

WILLIAM E. ZEUCH



Boston has a series of recitals that have commanded the attention of many music-lovers over a long period of years. They are played by William E. Zeuch, one of America's outstanding organists. Ever since he went to the Hub from Chicago more than a quarter of a century ago Mr. Zeuch has been able to draw to these recitals audiences that fill the First Church in Boston to overflowing and have been successful even in this year of severe gasoline rationing for the Eastern area. Obviously Mr. Zeuch's performances, his programs and his recipe for maintaining unbroken interest will arouse the curiosity of hundreds of his fellows throughout the country.

Mr. Zeuch first gave his recitals when he was appointed organist of Dr. Hale's church on moving to Boston in 1917. At this church they took place immediately after the morning service. This series continued until 1925, when Dr. Hale's church was merged with the First Church in Boston. The recitals were resumed at the latter church as soon as the installation of the organ from Dr. Hale's church had been completed. At the First Church the time of the "hour of organ music," as the recitals are now called, was changed to 4:30 o'clock.

Every year there is a series of four or five recitals in Advent and another of six programs in Lent. This year, however, there were only four Lenten recitals, because of the gas shortage. With the exception of a harp soloist, who has appeared once each season for the last two years, there have been no soloists, but in years prior to the last there have been one or more oratorio performances in each series by the First Church chorus. These, as well as the "all-Wagner" recitals, have filled the church to capacity and have required the closing of the doors as much as half an hour before the time scheduled.

The average attendance over the years, carefully kept by "clickers," is slightly over 800 per recital. The church seats 840, not counting chairs and standing-room. At the last series, however, the attendance for the four recitals averaged only 604, due to gas rationing and transportation difficulties.

For the last two seasons Mr. Zeuch has had the cooperation of the minister, Dr. Charles Edwards Park, who gave brief program notes between the numbers.

There is no collection, but the ushers are at the exits with plates for those who wish to contribute toward the expenses. All the expenses for advertising and printing are more than met by the collections. The collections over the sixteen years at this church averaged just under 10 cents a head, rain or shine, at each recital.

Mr. Zeuch's Lenten programs this year are typical examples of the offerings that have attracted large groups of people. He frankly states that it is his aim to give the public what it enjoys—at least to a certain extent. He claims no illusions about educating people, leaving that important function to others, but his over-weening desire—perhaps too rare a purpose—is to "want them to like organ

recitals." The following are programs of the last season, which evidently achieved the desired object:

March 21—Fantasie and Fugue on B-A-C-H, Liszt; Rigaudon, Rameau; "Bells through the Trees," Edmundson; Fantasie and Fugue in F, Bernard; "Orientale," Cul; Spring Song, Hollins; "Kol Nidrei," Bruch; Cantilene, McKinley; Largo and Finale ("New World" Symphony), Dvorak.

March 28—Miss Artiss deVoit, harpist, assisting: Prelude and Fugue in G major, and Arioso and Allegro, Fifth Trio-Sonata, Bach; harp solos, "Notturmo," Holy; "Music Box," Pœnitz; "Believe Me, if All Those Endearing Young Charms," Old English, and "Pattuglia Spagnuola," Tedeschi; "Ronde Française," Boellmann; harp and organ, "The Angelus," Massenet, and "Legende," Holy; "Ave Maria," Schubert; "Fanfare d'Orgue," Shelley.

April 4—"Grand Choeur Dialogue," Gigout; Minuet in A, Boccherini; "The Bells of Ste. Anne de Beaupré," Russell; "Romance" in D flat, Sibelius; "Caprice Heroique," Bonnet; "The Little Red Lark" (Old Irish), arranged by Clokey; "Marche Champetre," Boex; Second Organ Concerto (first movement), Handel; "Cyprian Idyl," Stoughton; Finale, Third Symphony, Vienne.

April 11—Wagner program: March, "Tannhäuser"; Good Friday Spell, "Parsifal"; Prelude, "The Mastersingers"; Introduction to Third Act, "The Mastersingers"; "Procession to the Cathedral," "Lohengrin"; "Liebestod," "Tristan"; "Ride of the Valkyries," "Die Walküre."

Mr. Zeuch is a native of Chicago and studied organ principally with the late Dr. Peter C. Lutkin at Northwestern University. This was followed by a period of study with Alexandre Guilmant in Paris. Before he went to Boston Mr. Zeuch was organist and director at the First Congregational Church of Oak Park.

Harrison Wild Club Meets Oct. 12.

The Harrison Wild Organ Club will hold its first luncheon of the season at the Y.W.C.A. on Monroe Street, Chicago, Oct. 12 at 12:30. Bertram Webber, program chairman, will lead the group in a discussion of plans for the year.

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all glorious;
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so blest..."

—LOUISE R. WAITE



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M.P. MÖLLER

THE ARTIST OF ORGANS - THE ORGAN OF ARTISTS

HAGERSTOWN, MARYLAND

BACK THE ATTACK - WITH WAR BONDS

First of Christmas Music of 1943 Issued; Vote on Noble Works

By HAROLD W. THOMPSON, Ph.D., L.H.D.

During the past month a number of carols have reached my desk, the loveliest of which is Candlyn's accompanied number "The Wise Kings Three" (Galaxy). A short section may be sung in unison by junior choir or in harmony by SATB; the whole carol could easily be managed by a quartet. The text is of the sixteenth century and there are touches of an older day in the music, though this time Candlyn has not invented a modal tune.

If you have a good chorus, you will like the "Carol of the Bohemian Brethren" (Galaxy), which Harvey Gaul has "freely arranged" from a melody attributed to Gregory the Great. This delightful number is for unaccompanied chorus and soprano solo; in one place two or three sopranos are given a descant.

A fine old Yorkshire carol, "While Shepherds Watched," has been simply but effectively arranged in four parts, preferably unaccompanied, by Gustav Klemm (Galaxy). Two other carols published by Galaxy have attractive melodies: "Sing a Song for Christmas," by Orvis Ross, is an accompanied number in six-eight time that will suit a quartet well. "Christmas Dawn Carol," by Elizabeth Henderson, also in four parts, should be sung unaccompanied, I think; its melody is sturdier and so is the harmonization, but many would prefer the Ross number.

Miss McCollin's "All My Heart This Night Rejoices" (J. Fischer) is an anthem in the "Morningside College Choir Series." It runs to eight pages of unaccompanied music, and though it is in only four parts, I would not recommend it for quartet. As you expect, it is bright, cheerful, well composed.

For SSA there are no less than three pretty carols: "Candle Lights of Christmas," by Charles Repper (Birchard); "As It Fell upon a Night," an English carol arranged by the gifted Miss Katherine Davis (Galaxy), and "Jesu Lullaby," a Welsh carol arranged by Griffith J. Jones (Galaxy). The first two are accompanied and Miss Davis calls for a soprano soloist, while Mr. Jones gives bits to an alto and for a moment to two solo voices; the easiest of the three is the one by Mr. Repper.

"Christmas Bells," by Fabien Sevitzky (Birchard), is a solo for high voice, a setting of the famous poem by Longfellow, written in another day when peace seemed far off. The music is better than pretty good or I should not mention it—there have been many settings of Longfellow's carol.

"Noel Basque," by Dom P. Benoit (J. Fischer), is an organ piece in the form of a theme with eight variations, all easy. Because of the unusually clear calligraphy the publishers have reproduced the manuscript as it was sent in; I hope that this fancy will not be repeated. Organists need as clear engraving as type can give; I have seen clearer and more beautiful manuscripts than this—which is a good one—but I do not wish to read from them at the console. The music is pretty and rather old-fashioned; it might have been composed in the eighteenth century. I should like the variations to be somewhat longer. However, this is truly reverent and useful music, genuinely for the organ.

Addenda, Christmas Music

So far as I know there has been no carol from our Asiatic allies until Dr. Noble edited "A Chinese Christmas Carol" (Gray), a delightful number with music by Fan Tienhsiang (Bliss Wiant), who translated the text from T'ien Ching-Fu. It has one edition for solo and humming SATB and another for voices in unison. The first of these can be performed by having the first stanza sung by soprano chorus with organ; the second by soprano solo with humming chorus unaccompanied; the third with soprano chorus with semi-chorus humming, and organ accompaniment. It could be performed well by five voices. Partly because it is beautiful and partly because it is a novelty this undoubtedly will be a favorite.

Seth Bingham has arranged the medieval carol "Personent Hodie" (Gray), with Latin and English texts. The melody

is splendidly resonant; much use is made of unisons with interesting accompaniment.

Roberta Bitgood's "Glory to God" (Gray) makes most effective use of a junior choir (S and at times SA) singing antiphonally against the adult choir. Of course you could use a women's choir instead of the children. The text is the "Gloria in Excelsis" plus one sentence of St. Luke's narrative ("There were shepherds"). This will be very useful.

That experienced editor, Ralph E. Marryott, has two numbers. "Born on This Tide" (Gray) has a text based on a traditional carol. The music alternates between Aeolian mode and the modern key of A. There are short solos for soprano and tenor; the carol runs to eight pages of attractive music. "Again the Time of Christmas" (Ditson) is a pretty carol in four parts for unaccompanied singing. It is in ABA song-form.

"He Smiles within His Cradle" (Presser) has melody and text (charmingly translated by Robert Graves) from Corner's "Geistliche Nachtigall" (1649). The present edition of this beloved carol is for SABar, preferably unaccompanied.

"Now Sing Noel" (Gray) has words as well as music by Maurice C. Whitney. It is to be sung unaccompanied by chorus plus soprano solo. The pastoral tune has been harmonized with skill and taste.

N. Clifford Page has a new edition for SABar of the well-known carol by Adolphe Adam, "O Holy Night" (Ditson).

I mention also three new carols with simple melodies: Hermene W. Eichhorn's "Christmas Tree Lane" (Ditson), which may be sung unaccompanied; Ralph Federer's "The Star on the Christmas Tree" (Presser), for two-part treble voices, and J. Henry Francis' "De Lil' Lor' Jesus Sleep" (Presser), which is not a spiritual in melodic characteristics though it has a pretty text in Negro dialect.

Clarence Dickinson has new arrangements of two of his popular carols. "O Nightingale, Awake!" (Gray), a Swiss folksong of the seventeenth century, is now in an edition for SSA unaccompanied. The new edition of the Italian folksong "Is This the Way to Bethlehem?" is for SA or SS or SAB.

Harvey Gaul's very popular carol of our mountain whites, "And the Trees Do Moan" (Ditson), has been arranged by Ruth E. Bailey for SSA accompanied and solo voice (medium or preferably contralto).

A new Christmas anthem for SSA accompanied—a tuneful one—is Laura Ketterer's "In the Manger Sleeping" (Ditson).

You will find four traditional carols for Christmas, one for New Year's and one for Easter in "The Treble Ensemble" (Hall & McCreary), a collection of forty-five two-part secular and sacred choruses arranged and edited by Florence Martin and Margaret Rose White. This is a real bargain at the price set.

Bach's "Sheep May Safely Graze," now much used at Christmas, has been arranged by E. Power Biggs for organ and piano (Gray). The piano part is rather simple, but that instrument will add timbre to this lovely melody. Originally it appeared in the "Birthday Cantata" (No. 208).

Other New Music.

"Eternal Father, Strong to Save," to the tune by Dykes, is known in the United States as "The Navy Hymn." A setting of this beloved tune as an accompanied anthem has been made by Bryceson Trehearne (Boston Music Company). I should think that it would be decidedly effective, though I do not usually approve taking a favorite tune away from a congregation to explore its contrapuntal resources—except in the organ prelude.

Another patriotic number is a Choral Rhapsody by Samuel Richard Gaines called "America! You Are the Giver!" (Birchard), running to twenty-four pages, with orchestration available. This is a concert piece.

The Twenty-third Psalm has inspired two American composers to write anthems recently. Mrs. Annabel Morris Buchanan has had a notable part in the recovery of the old white spirituals and in her Virginia home she has collected many folksongs of other types. She dedicates to Dr. Noble her own "The Lord Is My Shepherd" (Galaxy), an accom-

ARNOLD S. BOWMAN



PRIVATE FIRST-CLASS ARNOLD S. BOWMAN, former dean of the Harrisburg Chapter of the A.G.O., has been the assistant to Chaplain Harlin M. Campbell, senior chaplain in charge of the medical replacement training center of Camp Pickett, Va., for the last six months and has been presenting a recital in the chapel every Wednesday night. For the three services on Sunday he has been arranging outstanding musical programs presented by the finest of talent, which includes singers and instrumentalists from all parts of the country. Taking with them several of the best musicians of the camp, Chaplain Campbell and Private first-class Bowman have presented five evening musical services in churches in nearby towns and Mr. Bowman has played four organ recitals on week nights.

panied setting of a paraphrase from a Kentucky psalm-book. It is an easy and pretty work in pastoral style.

Russell Hancock Miles preferred the hymn-text by Baker, "The King of Love My Shepherd Is" (Schmidt); in this melodious setting he has a soprano solo and one short section for TTBB or an alto solo. Both these anthems could be sung by a quartet.

Dr. H. Alexander Matthews is one of the few American composers now living whose sacred vocal solos are greatly admired. I am thinking of his fine Christmas solo, "O Lovely Voices of the Sky" (G. Schirmer), and many others, especially those found in his popular cantatas. Well, he has a new solo for high voice, "Show Me Thy Way" (Ditson), and while it is not quite as good as his very best half dozen, it is far above the average run. What I notice is that singers like his solos, as well as the congregation.

We are indebted to Dr. Noble for transcribing for organ a Chorale Prelude and Fugue in A minor by Bach (Galaxy). The Prelude is on "Auf meinen Lieben Gott"; there is some doubt whether this be not by Krebs rather than by Bach. But I have no doubt that the jolly clavier fugue is the master's; it is thought to have been composed at Weimar about 1708. Any organist will wish to see this.

Dr. Noble's Compositions

It was a mistake on my part to ask for a vote on Dr. Noble's best works during the summer holiday; indeed, most of us did not have much of a holiday anyhow. Perhaps some of the replies have been mislaid, though I think not. At any rate, the responses do take us on a wide trip among the admirers of this favorite composer and I am going to list the replies in alphabetical order except for the first, which is that of Dr. Candlyn, Dr. Noble's successor at St. Thomas' console in New York. He was not content to list less than eight: "Fierce Was the Wild Billow," "O Wisdom," "Souls of the Righteous," "Te Deum in D (the one dedicated to Candlyn)," the Evening Services in A minor, B minor and G minor; the Organ Prelude on "Picardy." I happen to know that Dr. Candlyn uses many others. Here are other responses:

Irving D. Bartley, Elon College, N. C.: "Fierce Was the Wild Billow," "Souls of the Righteous"

"Souls of the Righteous," "Go To Dark Gethsemane," "Come, O Thou Traveler," "Rise Up, O Men of God," the Benedictus and the Benedictus Es, Domine, in B minor.

Miss Susan G. Coffin, Portland, Maine: "Go to Dark Gethsemane," "Grieve Not the Holy Spirit," "But Now, Thus Saith the Lord."

Robert Wilson Hays, Topeka, Kan.: Organ Prelude on "Picardy"; Hymn-tune, "Ora Labora"; book, "A Round of Carols"; "Souls of the Righteous" and "O Wisdom."

Harry H. Huber, Camden, N. J.: "O Wisdom," "Souls of the Righteous," "Rise Up, O Men of God," "Lord of the Worlds Above"; Chorale Preludes on "Rockingham," "Dundee," "Walsal" and "Ton-y-Botel"; Introduction and Passacaglia, and Solemn Prelude on "Gloria Domini."

Donald Kettinger, Lincoln, Neb.: "Grieve Not the Holy Spirit" and "Souls of the Righteous"; Prelude on "Drumclog."

Edwin Arthur Kraft, Cleveland, Ohio: "Souls of the Righteous" and Introduction and Passacaglia.

Reginald L. McAll, New York: "Breathe on Me, Breath of God" and "Souls of the Righteous"; hymn-tunes, especially "Ely Cathedral."

Claude Means, Greenwich, Conn. (now in national service): "Grieve Not the Holy Spirit," "The Risen Christ," "Souls of the Righteous," Service in B minor; Prelude on "St. Kilda," "Elizabethan Idyl" and Introduction and Passacaglia.

Harold L. Meeker, Berwyn, Ill.: "Go to Dark Gethsemane" and "Fierce Was the Wild Billow."

Carl F. Mueller, Montclair, N. J.: "Souls of the Righteous," "Fierce Was the Wild Billow"; Preludes on "Dundee," "St. Anne" and "Ton-y-Botel."

Newell Robinson, Philadelphia: "Grieve Not the Holy Spirit," "O Harken unto the Voice"; Services in G minor and A major.

Frederick Stanley Smith, Raleigh, N. C.: "Souls of the Righteous," "Fierce Was the Wild Billow" and "Solemn Prelude."

Alfred E. Whitehead, Montreal: Benedictus in B minor, "Grieve Not the Holy Spirit."

Homor Whitford, Belmont, Mass.: "Grieve Not the Holy Spirit," "Souls of the Righteous," Prelude on "Stracathro."

Duncan McKenzie of Carl Fischer, Inc., informs me that his firm took over Dr. Noble's orchestral version of his Introduction and Passacaglia (the original version) for its rental library; it has been performed by the Philharmonic of New York under Barbirolli and Lange, by the Seattle Symphony under Basil Cameron, and elsewhere.

Dr. Noble himself tells me that among the compositions which I did not list are a few published by Banks in York, England: Suite for violin and piano, also small orchestra; "Dreaming," for violin and piano; "Lament," for cello and piano. G. Schirmer publishes his "Idyl" and "Romance" for violin and piano. The Galaxy Company has an edition of the "Easter Alleluia" for SATB; the Schmidt Company has an edition of "Rise Up, O Men of God" for TTBB. You should also add to my list of Noble's works in last month's issue the edition for organ of the Bach fugue (and prelude) listed earlier in this present article.

Dr. Noble tells me that he is editing some wonderful Chinese folksongs for early publication; so, as I suspected, he is beginning a new series in his long list of splendid works.

Someone asked me whether my article of September, 1919, in THE DIAPASON was the first one on Dr. Noble's music. The answer is "no," but the honor goes to the same journal, for it was THE DIAPASON that published in October, 1917, an excellent article on Noble by Dr. Alfred E. Whitehead, one of the four cathedral organists whose opinions I have just listed among others sent me this summer. Dr. Noble has a lot of old friends; the emphasis, dear reader, is on friends!

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Prospect Presbyterian Church,
Maplewood, N. J.

Harold Fink
Recitals
Box 242, Englewood, N. J.

One Choir's Work of Season

Church of the Covenant, Erie, Pa.
A record of the stewardship of the musical ministry of the Church of the Covenant, Erie, Pa., a large Presbyterian parish, is set forth in a brochure entitled "Music in the Covenant," issued annually. The issue for this season has just been received and sets forth what is being done under the direction of Federal Whittlesey, Ph.D., minister of music, and Alma Haller Way, Mus.B., the organist.

The choir system is a cooperative enterprise "in which each singer gives time, energy and musical talent, and each singer receives voice and musicianship instruction, and an opportunity for musical expression." The choirs include a carol choir of girls and boys from 5 to 7 years old; a junior choir for those from 8 to 10; a boy choir whose members are from 10 to 13; a girls' choir within the ages of 11 to 13; a young people's choir for the ages from 14 to 17; the Covenant Choir of men and women and the oratorio chorus, which makes two appearances in the course of the season.

Following is a list of anthems sung, the figures after an anthem indicating the number of times it was used:

Ancient Hymn—"Of the Father's Love."
Andrews—"Build Thee More Stately Mansions" (2).
Andrews—"Lord of All Being" (2).
Andrews—"Praise, My Soul, the King."
Arensky—"Praise Ye the Lord in Heaven."

Bach—"Alleluia."
Bach—"At Thy Feet" (3).
Bach—"Grant Me True Courage" (3).
Bach—"Jesu, Joy of Man's Desiring."
Bach—"My Heart Ever Faithful."
Bach—"Now Thank We All Our God."
Bach—"O Saviour Sweet" (2).
Bach—"Prepare Thyself, Zion" (2).
Beethoven—"Hallelujah."
Beethoven—"The Heavens Are Telling."
Brook—"Silver Lamps" (2).
Christiansen—"Lost in the Night."
Christiansen—"Today There Is Ringing."

Conant—"Deepen My Music, O Lord."
Dickinson—"A Song in Praise" (2).
Dickinson—"Come, Marie Elizabeth."
Dickinson—"Jesu, Thou Dear Babe Divine" (2).

Dickinson—"List to the Lark" (3).
Dickinson—"Lord, We Cry to Thee."
Dickinson—"Our Lord Jesus Knelt" (2).
Dickinson—"Seeking after God" (Antiphon).

Dickinson—"The First Noel."
Dickinson—"The Inn at Bethlehem."
Dickinson—"The Lord Our Helper" (Antiphon).
Dolomite Chant—"Not So in Haste, My Heart."

Farjeon—"Carol."
Faure—"The Palms."
Goss—"O Saviour of the World."
Gounod—"Sanctus."
Handel—"And the Glory of the Lord."
Handel—"Come unto Him."
Handel—"He Shall Feed His Flock."
Handel—"The Messiah."

Hebrew Melody—"May the Words" (2).
Herrman—"Another Year of Setting Suns."
Ivanoff—"Praise the Name of the Lord."
Jones—"Let the Words of My Mouth" (2).

Jones—"I So Often Wonder."
Kinsella—"Our Prayer" (2).
Knight—"When the Sun Had Sunk."
Kopyloff—"Hear My Prayer."
Kountz—"Prayer of the Norwegian Child."

Lockwood—"All Thy Works Praise Thee."
Lotti—"Mighty Lord, Thy Faithfulness Abideth" (2).
Lotti—"Surely He Hath Borne" (2).
Lutkin—"Into the Woods My Master Went."

Lutkin—"The Lord Bless You."
Luvaas—"Hark, Now, O Shepherds."
MacDowell—"Hymn of the Pilgrims" (2).
Mackinnon—"Sleeps Judea Fair" (2).
Marryott—"One Early Easter Morning."

Matthews—"The Recessional" (with brass quartet).
Maunder—"Here We Offer and Present" (3).
Mendelssohn—"Excerpts from 'Elijah'."
Mendelssohn—"Excerpts from 'St. Paul'."
Mendelssohn—"Hear My Prayer" (2).
Mendelssohn—"He Watching Over Israel."

Mendelssohn—"I Waited for the Lord" (3).
Mendelssohn—"The Lord Is a Mighty God."
Mozart—"Alleluia."
Mueller—"God Who Touchest Earth."
Mueller—"O Come, Let Us Sing" (2).
Mueller—"The One Hundredth Psalm" (2).

Noble—"Go to Dark Gethsemane."
Page—"From Egypt's Bondage."
Palestrina—"Alleluia, Lord God" (2).

Birchard Anthems

FOR CHRISTMAS

- 1397 As Joseph Was A-Walking.
Malin. SATB..... 15
1368 As Joseph Was A-Walking.
Malin. SSA..... 12
1404 Candle Lights of Christmas.
Repper. SSA..... 15
840 Hark, Now, O Shepherds.
Moravian-Luvaas. SSAATTBB. 16
1150 In Dulci Jubilo. Pearsall-Parratt.
SSAATTBB (double chorus)... 20
41 In Excelsis Gloria. Breton-
Luvaas. SSAATTBB..... 20
1370 Jesu, Joy of Man's Desiring.
Bach-Wilson. SATB..... 15
1350 Let All Together Praise Our
God. Herman-Malin.
SSAATTBB 16
1389 Patapan (Burgundian carol) arr.
Wilson. SATB..... 15
506 Rouse Ye, Shepherds. Gibb.
SSA 15
2006 Saint Stephen. Clokey..... 10
534 Star Shone Down, A
Stoughton. SSA..... 10

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Palestrina—"O Holy Father" (2).
Palmer—"The Wayside Cross."
Protheroe—"Laudamus" (2).
Protheroe—"The Lord Is My Light" (2).
Robertson—"All in the April Evening."
Roberts—"Seek Ye the Lord."
Scott—"Ride On."
Shaw—"Jesus, Friend of Little Children."
Shaw—"How Far Is It to Bethlehem."
Sibellus—"On the Great Lone Hills."
Spiritual—"Go Down, Moses" (2).
Spiritual—"Somebody's Knocking" (2).
Stainer—"Could Ye Not Watch?"
Stainer—"God So Loved the World" (2).
Stainer—"Shepherds, Shake Off."
Stainer—"The Crucifixion."
Stebbins—"Have Thine Own Way."
Taylor—"A Child's Prayer."
Towner—"Help Me to Be Holy."
Traditional Carol—"The First Nowell."
Tschalkowsky—"Praise Ye the Lord."
Tschalkowsky—"Thy Word Abideth."
Wesley—"Lead Me, Lord" (3).
Whittlesey—"God Himself Is with Us."
Wild—"Blow Golden Trumpets" (with trumpets).
Wilhouksy—"Carol of the Bells."
Yon—"The Infant Jesus."

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Seattle Guild Chapter

Prepares Rich Program of Events for Season

A busy program of activities for this season has been arranged by the program committee of the Western Washington Chapter. The meeting Oct. 19 will be at the home of the treasurer, Mrs. Louise Mercer Schenken. Walter G. Reynolds, A.A.G.O., will lead a discussion on the subject of "Preludes for the Worship Service."

Sunday afternoon, Nov. 21, the Guild is sponsoring a great Thanksgiving hymn festival at the University Methodist Temple, Seattle. A choir of 200 voices, representing churches of all denominations in northeast Seattle, will sing. Professor Charles W. Lawrence of the University of Washington will direct and Walter A. Eichinger will be at the organ. Seven Thanksgiving hymns will be sung by the united choirs and the congregation. The massed choirs will sing "We Gather Together to Ask the Lord's Blessing" (Netherlands Folk-tune) and the Hallelujah Chorus from "The Messiah," by Handel.

The December meeting will be at the home of the dean and his wife. Professor George Frederick McKay, composer of several outstanding works for the organ, will be the speaker. In January the Guild plans to sponsor a recital by E. Power Biggs. In February a recital will be given in McKinley Auditorium of Seattle Pacific College, at which time Catherine McGarry, sub-dean; Mrs. Eleanor Chapman and Talmage F. Elwell will play.

In March a joint meeting with ministers and choir directors will be held in the First Methodist Church. The April meeting will feature recent recordings of organ and symphony music. In May the chapter will sponsor the annual service at Plymouth Congregational Church.

TALMAGE F. ELWELL, Dean.

Dinner for Candlyn in Albany.

The Eastern New York Chapter opened its season with a dinner at the University Club, Albany, Sept. 7. The guest of honor was Dr. T. Frederick H. Candlyn, organist-choirmaster at St. Paul's Church, Albany, who leaves to assume his new duties at St. Thomas' Church, New York City, where he will succeed Dr. T. Tertius Noble.

Duncan Trotter Gillespie, A.A.G.O., dean of the chapter, presided at the meeting which followed the dinner and read a letter from Warden Elmer. A membership drive was discussed and plans were formulated for the season. The dean proposed that surplus funds in the treasury be converted into war bonds. This met with unanimous approval.

After the meeting Dr. Candlyn recalled his associations with this chapter.

HAROLD STEVENS, Secretary.

Play for the Akron Chapter.

The Akron Chapter gave a recital on the electronic organ in the student building of the University of Akron Monday evening, Aug. 16. The players were Mrs. Edward N. Davis, Mrs. Joseph Kostolny and Mrs. P. E. Musser, who presented the following program: Prelude to "The Deluge," Saint-Saens; "Prayer," Le-mare; "The Swan," Saint-Saens, and Meditation, Sturges (Mrs. Musser); Suite for Organ, Rogers (Mrs. Davis); Gothic Suite ("Prayer" and "Menuet Gothique"), Boellmann; Berceuse in G, Faulkes, and Finale in A, Harris (Mrs. Kostolny).

The Warden's Column

Responses to letters sent to all chapters and branches by the warden, general secretary and general treasurer are highly gratifying. The 1943-44 chapter portfolio, containing much useful data regarding general Guild activities and the 1944 examinations, also sent to all centers, has been enthusiastically received, and chapter programs of great interest, for the season, have been sent to headquarters. In addition, many individual letters and personal messages have come from representative organists, signifying their willingness to work zealously for the interests of the Guild. An ever-increasing number of requests for examination requirements and previous test papers is being received. Many came in during the summer. This is most encouraging. Three new chapters are in the process of formation. Several branches are being planned and applications for membership are arriving constantly. It is heartening to have these assurances of general participation in our forward-looking objectives for 1943-44.

We are very eager to have the names of all members of the Guild who are in the national service on our honor roll. May I ask that these be sent to the general secretary promptly, please?

The first meeting of the council for this season will take place on Monday, Oct. 4, when several matters of national interest will be presented. All deans will receive notice of council meetings, and we hope to have many of them present during the season, to take an active part in policy forming.

A conclave of deans in New York City is being planned for December, during the holidays. Details will be forthcoming later. All deans who can arrange to be present will be cordially welcomed.

A national expansion committee, consisting of a chairman from the council and regional members throughout the country, will make a survey and organize a drive for new chapters, branches and members. Every individual in the organization will be urged to cooperate.

Summer Salter, who was the second warden of the Guild, is preparing, at my request, in collaboration with other founders, a history of the early days of the American Guild of Organists. This will be published in THE DIAPASON, and should prove an inspiration to the present membership of the Guild. The 145 founders who organized the Guild raised a standard which it is incumbent upon all of us to hold high. All indications cause me to believe that this will be done.

Faithfully yours,
S. LEWIS ELMER, Warden.

Illinois Chapter Outlines Activities.

The executive board of the Illinois Chapter held its first meeting of the season Sept. 13 at the office of THE DIAPASON, with Dean Walter Flandorf presiding. Herman Dreiske was elected a member of the board to fill the unexpired term of Philip McDermott. Emory L. Gallup was appointed membership chairman and Misses Adrienne Moran and Ruth Broughton were appointed to the social committee.

Plans for the year were discussed, and it was decided to continue the monthly forums; these will be held on the fourth Monday of each month. The opening forum will be at a luncheon Oct. 25; the subject will be "The Relation of Music to the Service of the Christian Science Church." Harold Molter of the Christian Science Committee on Publication for Illinois will be the speaker.

The board accepted the invitation of

MRS. EDWARD G. LONGMAN



THE MIAMI CHAPTER has as its new dean Mrs. Edward G. Longman, formerly of the Long Island Chapter. The first meeting of the season was a party and recital at Mrs. Longman's, where Miami organists are enjoying her three-manual Möller organ, the specifications of which were drawn up by the late Hugh McAmis, with whom Mrs. Longman studied. The new dean has planned several recitals for the season. Among newcomers is Bruce Davis, formerly of Oberlin, Ohio, who will give a recital. Also we will hear Alexander Bern, who comes to us from New Jersey.

KATHARYN CROWDER, Secretary.

Emory L. Gallup to a dinner forum Nov. 22 at the First Methodist Church of Evanston.

The following new members were elected: Miss Naomi Woll, Dixon, and Mrs. Caroline Minnerly, Chicago. The following have transferred their membership from other chapters to the Illinois Chapter: Edward S. Crum (District of Columbia), Mrs. Ethel S. Gaumer (South Shore) and Norman E. Greenwood (Wisconsin).

ORA E. PHILLIPS, Registrar.

Eastern Michigan Chapter.

The Eastern Michigan Chapter held its first meeting of the year in the Woodward Avenue Presbyterian Church, Detroit, Sept. 21 with Maurice Douglas Pedersen as host. Thirty members and guests were present. After a brief business meeting conducted by Dean A. R. Mackelberghe the meeting was turned over to Program Chairman William Fishwick, who introduced as the speaker of the evening the famous Scottish baritone, Cameron McLean. Dr. McLean sang for us two dramatic Scottish ballads, "Edward" and "Lord Randall," also an Irish song, "Gentle Maiden," and in response to a request, "Annie Laurie." Dr. McLean then proved himself to be as good a speaker as he is a vocal artist when he took up the subject of "Voice Training—Fact and Fallacy." He outlined the basic principles of natural and interesting singing. It was a "de-bunking" address, in which many well-known fallacies were exploded.

After the meeting light refreshments were served.

MARK WISDOM, Secretary.

Chapter news for publication should be sent directly to the editorial office of THE DIAPASON, 1511 Kimball Building, Chicago 4.

News of the American Guild of Organists—Continued

Many Events Scheduled
by Harrisburg Chapter
Assure an Active Season

The impetus gained at a joint meeting of the executive and program committees at the home of the new dean, Miss Ella Mae Foreman, has caused the Harrisburg Chapter to start its 1943-44 season in an auspicious manner. Committees were named following a short business session and the program for the year was worked out with enthusiasm. Included in the list is a covered-dish dinner for the initial get-together, held at the Fourth Reformed Church, where the sub-dean, Miss Helen Runkel, is minister of music. The dinner was set for Sept. 20, with Miss Runkel in charge of entertainment.

The beautiful home of Mrs. Charles Swartz at Colonial Club Ridge will be the place for a program of piano-organ music Oct. 18.

The chapter has received an invitation to assist the Augsburg Lutheran Church during its week of dedication in November. A group of organists and singers from the chapter will present a program under the supervision of Miss Sara Kay Spotts, organist at Augsburg. There will be the annual program of Christmas music and a party will be held at the home of Dr. Harry D. Rhein early in December. Mrs. John R. Henry will be hostess at her home for the January meeting and the evening's entertainment will feature a two-piano recital. For February old Zion Lutheran Church in downtown Harrisburg was selected as a strategic place to present a special program for the men and women serving in the armed forces and stationed in or near Harrisburg.

Miss Irene E. Bressler will open her home for another program of two-piano

music in March. The April meeting will take place at the Market Square Presbyterian Church, where Mrs. John R. Henry is organist. Ministers and choir directors will be guests of the organists and a special program will be presented.

Sometime in May we hope to entertain guests from headquarters in New York City and the annual banquet is scheduled for June.

Before the program just outlined got under way the home of Dr. Harry D. Rhein was the scene of a brilliant gathering of organists and friends as he inaugurated a series of recitals and entertainments, which is his annual custom. The artists on Thursday evening, Sept. 16, were Mrs. John S. C. Kemp, soprano soloist at the Market Square Presbyterian Church; Mrs. J. R. Henry and Richard J. Helms, minister of music at Christ Lutheran Church.

The retiring dean, Mrs. Vivian Eves, called a meeting of the executive board of the Harrisburg Chapter for Aug. 17. The meeting was held at the home of the new dean, Miss Foreman, and was as lively and methodical as any incoming dean could desire.

Miss Foreman appointed Miss Doris F. Stuart chairman of the program committee. She is also treasurer of the chapter. Her aides will be Mrs. V. E. Steele, recently elected secretary; Mrs. John Henry, Mrs. Charles Swartz, Miss Marguerite Wharton and Dr. Harry D. Rhein. Mrs. Marshall Brown, assistant treasurer, will be in charge of the social committee with the following assistants: Miss Helen Runkel, sub-dean; Mrs. Hazel Keeley, Mrs. Paul Machen, Miss Edna Eggert and Miss Laura Garman. Mrs. George Lehr, who has been elected to the executive board for a term of three years, will head the membership committee, having Mrs. W. Harold Busey and Miss Irene Bressler assist her in adding new names to the roster. The publicity committee was placed in charge of Miss Marguerite Wharton, chairman,

whose responsibilities will be shared with Mrs. Nelson Maus. The registrar, who is the writer of these notes, was re-appointed librarian, keeping an up-to-the-minute scrapbook for the organization. "Flowers and Cards" is a committee with Miss Sally Spotts at its head.

This pleasant and profitable evening was closed with refreshments served by the dean and hostess.

LAURA M. ZIMMERMAN, Registrar.

Buffalo Chapter Opens Season.

The Buffalo Chapter started what promises to be a successful 1943-1944 season with a dinner and meeting Sept. 21, DeWitt C. Garretson, A.A.G.O., Chm., the dean, presiding. This was a general "get-together" meeting. The program for the year was announced. It was voted to buy a \$100 war bond. Believing that "two bonds are better than one," the chapter members will each give toward the purchase of a second bond in the name of the chapter.

After the business session there was a quiz on "What do you know about music?" This proved to be "fun for all and all for fun."

The October meeting will be a lecture and demonstration on "junior choirs" by Grace Leeds Darnell of New York City. In the demonstration Miss Darnell will use a group of junior choristers from choirs of Guild members.

EDNA L. SPRINGBORN, Secretary.

Binghamton Chapter.

The opening fall meeting of the Binghamton Chapter was held in the Tabernacle Methodist Church, Binghamton, N. Y., Sept. 20. Members and friends gathered at a covered dish supper, following which the choir from the Tabernacle Church presented an inspiring and beautiful worship service under the direction of the organist, Mrs. Ruth Rich-

ardson. The organ prelude was "Dreams," McAmis, followed by: Preparatory, "God of All Lovely Sounds" (a grace before singing), Dickinson; "Rejoice with One Accord," Schulz (1747-1800); "Go Not Far from Me, O God" ("Christus e Miserere"), Zingarelli; "O Lord Most Holy," Franck (Lillian Wheeler, soprano, and Richard Agard, tenor); "Beneath the Shadow of the Great Protection," Dickinson (Winifred Yerger, contralto); "The Twenty-third Psalm," Malotte (Winifred Yerger); "None Other Lamb," Wiseman (Charles Tamkins, baritone); "O Holy Jesu," Lvoff; "Hymn Exultant," Clokey (Helen Pooler, soprano); "Father, Give Thy Benediction," Dickinson.

Preceding each number the pastor, the Rev. Harry Relyea, read an appropriate selection from the Psalms.

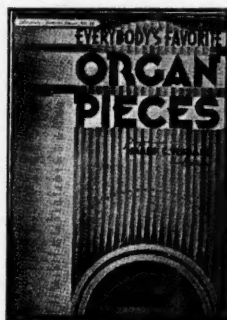
EMILY WILLIAMS, Secretary.

Missouri Chapter.

The annual summer vacation period is at a close and we are planning another good season for the Missouri Chapter. Our last meeting was held June 28 at Temple Israel, with Mrs. David Kriegshaber as host and supervisor of a dinner which was enjoyed by all. We held our annual business meeting and elected these officers: Wilhelmina P. Nordman, dean; Anna Louise Petri, sub-dean; Mildred Sprinkle, secretary; Mrs. C. L. Nowland, registrar; Arthur R. Gerecke, treasurer; Mrs. Claude Beal and Carl Braun, auditors. The following are members of the executive council: Katherine Carmichael, Myron D. Casner, Anna L. Petri, Mario Salvador, Irving Lauf, Alfred L. Booth, Margaret Mrazek, Walter Wiamar and W. B. Crawford.

Another of our valued members has answered the call to the colors. James Emerson Ford of East St. Louis, Ill., reported to the Great Lakes Naval Station in July and is now busily engaged in training.

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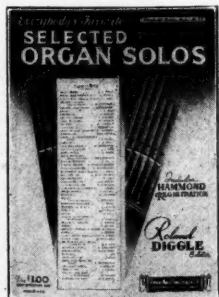
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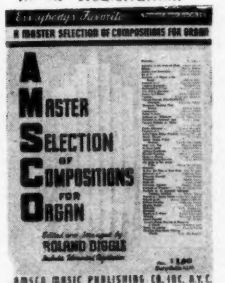
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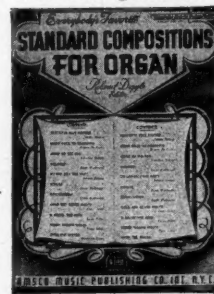
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Programs of Organ Recitals of the Month

Gilman Chase, Chicago—Instead of the regular morning service at the First Unitarian Church in late August and early September every year the pastor, the Rev. Von Ogden Vogt, asks the organist, Mr. Chase, to give a recital. The programs played by Mr. Chase for these services were as follows:

Aug. 29—"Toccata per l'Elevazione," Frescobaldi; "A Fancy," Stanley; Four Chorale Preludes, Bach; Prelude, Samazeuilh; Antiphon 3, "I Am Black but Comely, O Ye Daughters of Jerusalem," Dupré; Chorale, Jongen.

Sept. 5—Gothic Symphony, Widor; Chorale, Honegger; "Vision of the Eternal Church," Messiaen.

Sept. 12—Allegro from Concerto in G major, Vivaldi-Bach; Adagio in A minor, Bach; Minuet, K. P. E. Bach; Symphony No. 4 (Slow Movement), Vienne; Andante Cantabile, Dethier; Toccata and Fugue in D minor, Bach.

Sept. 19—Works of George Frederick Handel: Concerto No. 10, in D minor; Adagio from Viola Concerto in B minor; Sarabande; "Water Music" Suite.

Seth Bingham, New York City—Mr. Bingham is featuring the following organ compositions at the Madison Avenue Presbyterian Church in September, October and November:

September—"Ave Maris Stella," Tite-louze; Prelude in F, Bossi; Antiphons I, II, III, IV, Dupré; "Von Gott will ich nicht lassen" (two versions), Buxtehude; "Song of Night," Saxton; Sarabande, Bingham.

October—Meditation on "Picardy," Sowerby; Chaconne, Couperin; "Christus Nocte," Edmundson; Berceuse, Bonnet; Canzonetta, Foote; Voluntary on "Old Hundredth," Purcell.

November—Communion, Foote; Credo, Bach; Dialogue, Marchand; Pavane, de Chambonnières; Chorale and Fugue, Sowerby; "Cathedral Strains," Bingham; "Ave Maris Stella," Dupré; "For Advent," Mottu; "Moulin de Paris," Fifteenth Century.

Miss Dora Poteet, Dallas, Tex.—Miss Poteet, head of the organ department of Southern Methodist University and for the last two years dean of the Texas Chapter, A.G.O., gave a recital Aug. 19 on the new Kimball organ at the Louisiana Polytechnic Institute in Ruston, La., before an audience of 1,700, presenting the following program: Trumpet Tune, Purcell; Pastorale, arranged by Clokey; Toccata and Fugue in D minor, Bach; Air for the G String, Bach; Canon, Schumann; "Pledge Her Obedience," Franck; "Prayer" from "Hänsel and Gretel," Humperdinck; Scherzo, Second Symphony, Vienne; Adagio Molto Espressivo Cantabile, from Sonata in E minor, Nannay; Toccata, "Thou Art the Rock," Mulet.

The same afternoon a broadcast was arranged over radio station KWKH at Shreveport and Miss Poteet played another program at the institute.

Dr. Laurence A. Petran, Los Angeles, Cal.—"Music of Our Allies" made up the program presented by Dr. Petran at the University of California at Los Angeles Sept. 3. The idea of this recital was suggested by Captain Paul Perigord, professor of French civilization, to mark the fourth anniversary of the beginning of the war and the invasion of Poland. This program also was given at the assembly of army engineering and language students Aug. 31. It was made up as follows: Trumpet Voluntary (English), Purcell; "Sne" ("Snow") (Norwegian), Lie; "Wilt heden nu treden" ("We Gather Together") (Dutch), Kremser-Noble; "W zlobie lezy" ("Infant Holy") (Polish), E. M. G. Reed; "Tece voda tece" ("Flowing Waters") (Czech), Taylor; Scherzetto (French), Vienne; "Chinese Boy and Bamboo Flute" (Chinese), Spencer; "Cetnicka truba zadrubi" ("Arise, Guerrillas, Arise") (Jugoslav), Alexander; "Hasapikos" ("Butcher Dance") (Greek), Lambelot; "Las Posadas" ("The Shepherds and the Inn") (Mexican), H. B. Gaul; "Meu Anjo" ("My Angel") (Brazilian), Hague; "Tanez flet" ("Dance of the Reed Flutes," from "Nutcracker Suite") (Russian), Tschalkowsky; "Pledge Her Obedience" (Belgian), Franck.

Sept. 17 Dr. Petran gave a Bach program and Sept. 10 he played this request program: Sinfonia (from Act 3 of "Orfeo"), Monteverdi; "Lamento" (from "Arianna"), Monteverdi; Sinfonia (from

"L'Incoronazione di Poppea"), Monteverdi; Toccata in F major, Bach; "Jesu, Joy of Man's Desiring," Bach; Wedding March (from "Il Nozze di Figaro"), Mozart; "Ave Maria von Arkadeit," Liszt; Chorale No. 3, in A minor, Franck.

Marshall S. Bidwell, Mus.D., Pittsburgh, Pa.—Dr. Bidwell will play several new compositions in his October recitals on Saturday evening and Sunday afternoon at Carnegie Music Hall, giving first performances of works by Purvis, Candlyn, Loellet, DeLamarter and Herbert E. Hyde. The offerings of Oct. 2 and 3, the first recitals of the season, are to be as follows:

Oct. 2—Fantasia in E flat, Saint-Saens; Andante Sostenuto, First Symphony, Brahms; Giga, Loellet; Toccata and Fugue in D minor, Bach; Three Nocturnes for Organ ("Nocturne at Sunset," "The Fountain" and "Nocturne at Twilight"), DeLamarter; Variations and Fugue on the English National Anthem, Reger; Pastorale, Roger-Ducasse; "Marcha a la Turka," from "Ruins of Athens," Beethoven; Idyl, Purvis; Tuba Theme, Candlyn.

Oct. 3—Overture to "Raymond," Thomas; "Kol Nidrel," arranged by Bruch; Badinerie, from Orchestral Suite in E minor, Bach; Fugue on a Theme of Corelli, Bach; Symphonic Poem, "The Swan of Tuonela," Sibelius; Toccata in E, De Mereaux; "Up the Saguenay" and "Song of the Basket Weaver," Russell; Swedish Military March, Södermann; "Evening Song," Hyde; "Sportive Fauns," d'Antalfy.

Duncan Trotter Gillespie, A. A. G. O., Schenectady, N. Y.—Mr. Gillespie gave a series of recitals at the Union College Memorial Chapel during the summer for the benefit of the men in the armed forces. The programs were given Sundays, July 11, 18 and 25 and Aug. 1, 22 and 29. Numbers presented on August programs were:

Aug. 1—Solemn Prelude, "Gloria Domini," Noble; Fantasia and Fugue in B flat, Böely; Andante con Moto, Böely; "Divertimento," Whitlock; Sketch in F minor, Schumann; Toccata in D minor, Reger; "Romance," Arensky; Prelude, Gliere; "Une Larme," Moussorgsky; Sonata in A minor, Borowski.

Aug. 22—Cathedral Prelude and Fugue, Bach; "Jesu, Joy of Man's Desiring," Bach; Chorale Preludes, "St. Peter" and "St. Anne," Noble; Prelude ("Dream of Gerontius"), Elgar; Andantino, Franck; March on a Theme of Handel, Guilman; "Vesper du Commun" ("Nigra sum, sed Formosa" and "Ave Maris Stella"), Dupré; Fifth Symphony (Adagio and Toccata), Widor.

Aug. 29—Concerto in D, No. 10, Handel; Intermezzo (Pastoral Sonata), Rheinberger; Chorale Improvisations, "A Mighty Fortress Is Our God," "O God, Thou Holy God" and "Jerusalem, Thou City Built on High," Karg-Elert; Air with Variations, Sowerby; "Divertimento," Whitlock; Symphony No. 1, Vienne.

Harold G. Fink, New York City—Mr. Fink will give a recital at 4 o'clock Sunday, Oct. 24, at the Fordham Lutheran Church and his program will include: Sixth Symphony, Widor; "Now Thank We All Our God," Karg-Elert; "Vesper Chimes," Lemare; "Drifting Clouds," d'Antalfy; Londonderry Air; "Thou Art the Rock," Mulet.

Dudley Warner Fitch, Des Moines, Iowa—For his next Sunday twilight hour of music at St. Paul's Church, on Oct. 3, Mr. Fitch has selected this program: Fugue in G minor, Bach; Gavotta in D minor, Martini; "Romanze," Rheinberger; Prelude (MSS), McBride; Adagietto, McKay; Variations and Fugue on a Purcell Theme, Bonset; "Carillon," Sowerby; Variations on "Hesperus" (new), Fitch; Andantino Semplice, Holloway; Allegro con fuoco, Sixth Sonata, Guilman.

Frederick Freeman, F. A. G. O., San Francisco, Cal.—In a recital at Grace Cathedral Aug. 15 Mr. Freeman played: Fantasia in G minor, Bach; "Distant Chimes," Snow; Allegretto in B minor, Guilman; "Pastoral Mood," Frederick Freeman; Chorale Preludes, "To God on High" and "Dearest Jesus," Karg-Elert.

Phoebe Cole, San Francisco, Cal.—In a recital Aug. 8 at Grace Cathedral Miss Cole presented this program: Andante, Stamitz; Fantasia, Sonata No. 12, Rhein-

berger; "Carillon," Sowerby; "Sheep May Safely Graze," Bach.

Marta Elizabeth Klein, A. A. G. O., New York City—In a recital at St. Paul's Church, Nantucket Island, the evening of Aug. 27 Miss Klein presented this program: Concerto in G minor (Adagio, Allegro), Handel; Arietta, William T. Timmings; Scherzando, Haydn; Sonata No. 6, Mendelssohn; Chorale Prelude, "Jesu, My Joy," Bach; Chorale Improvisation, "By the Waters of Babylon," Karg-Elert; Bridal Song (Wedding Symphony), Goldmark; Adagio from Sonata No. 8, Guilman; Melody, Eugene Hill; "Variations de Concert," Bonnet.

Erwin Esslinger, St. Louis, Mo.—Mr. Esslinger, organist and choirmaster of Hope Lutheran Church, gave a series of three weekly programs over radio station KFUD in August, playing the following programs:

Aug. 15—Prelude, Purcell; Little Prelude and Fugue, No. 5, Bach; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Canzona, Bach; Chorale Preludes, "What Is the World to Me" and "Jesu, meine Zuversicht," Reger.

Aug. 22—Chorale Prelude, "Lobe den Herren," Walther; "Benedictus," Reger; Sonata No. 2, Mendelssohn; "Vision," Rheinberger; Toccata in D minor, Gordon Balch Nevin; Andante Cantabile, Fourth Symphony, Widor.

Aug. 29—Chorale Preludes by Bach contemporaries: "Ach Gott, erhöhr mein Seufzen," Krebs, and "Auf meinen lieben Gott," Hanff; Fugue in C major, Bach; Sonata No. 6, Mendelssohn; "Jesu, Joy of Man's Desiring," Bach.

Walter Blodgett, Cleveland, Ohio—At his McMyer organ recitals on the Sunday afternoons of Oct. 3, 10, 17, 24 and 31 Mr. Blodgett, curator of musical arts at the Cleveland Museum of Art, will give the following program: Trumpet Tune and Air, Purcell; Trio-Sonata 1 in E flat, Bach; Pastorale, Milhaud; Introduction and Passacaglia in D minor, Reger.

Robert Noehren, Grand Rapids, Mich.—In a recital at the Fountain Street Baptist Church Sunday afternoon, Sept. 19, Mr. Noehren played these works: Toccata, Adagio and Fugue in C, Bach; Meditation on the Hymn-tune "Meditation," Sowerby; Allegro Vivace from First Symphony, Vienne; Andantino and Allegro from Sixth Symphony, Widor; Fugue in C sharp minor, Honegger; Fantasia in C, Franck; "Romance sans Paroles," Bonnet; Toccata, "Thou Art the Rock," Mulet.

Clarence E. Heckler, Langley Field, Va.—Sergeant Heckler was heard in the following program at the base chapel of Langley Field on the evening of July 15: "Carillon et Fugue," Van den Gheyn; Harpsichord Suite in G minor, Handel; "Sheep May Safely Graze," Bach; Chorale Wedding Postlude, Bach; "Hymn to the Stars," Karg-Elert; Theme in D flat, with Variations, Noble; Andante Cantabile, Fourth Symphony, Widor; "L'Organo Primitivo," Yon; Finale, Eighth Symphony, Widor.

Martin W. Bush, F. A. G. O., Omaha, Neb.—In his program at the Joslyn Memorial for the Society of Liberal Arts Sunday afternoon, Sept. 12, Mr. Bush included these numbers: Allegro Maestoso from Sonata in G major, Elgar; Andante and Variations from "Septet," Beethoven; "March of the Night Watchman," Bach-Widor; "Le Rouet d'Omphale" (Symphonic Poem), Saint-Saens; Intermezzo, Blzet; "Marche Slav," Tschalkowsky.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist at Luther Memorial Church, played the following compositions at her fifteen-minute Sunday morning recitals in August: Chorale Preludes, "Now Thank We All Our God," "Our Father, Who Art in Heaven," "My Heart Is Filled with Longing," "If Thou but Suffer God to Guide Thee," "Sleepers, Wake" and "Now Let Us Sing with Joy," Bach; "In Summer" and "The Swan," Stebbins; "Bells through the Trees," Edmundson; "Drifting Clouds," d'Antalfy; "A Negro Once Sang of Good Friday," Gaul; "Christus Nocte," Edmundson; Meditation on "O God, Unseen Yet Ever Near," Sowerby.

Miss Natalie Gutekunst, New York City—Miss Gutekunst, assistant organist and director of youth choirs at the Central Presbyterian Church, New York City, gave a debut recital at the Chester Hill

Church, Mount Vernon, Sept. 24. Her numbers were these: Prelude and Fugue in E minor (Cathedral), Bach; "Ich ruf zu Dir," Bach; "Suite Gothique" (Chorale and "Priere a Notre Dame"), Boellmann; Allegro from First Sonata, Borowski; Cantabile, Franck; "Benedictus" and "Now Thank We All Our God," Karg-Elert; Sketch, Stebbins; "The Primitive Organ," Yon; Toccata on "O Filii et Filiae," Farnam.

F. Carroll McKinstry, Fort Wayne, Ind.—Private McKinstry, chaplain's assistant and chapel organist at Baer Field, presented the following program in a recital Sunday evening, Aug. 1: Prelude and Fugue in G major, Bach; Arioso in A, Bach; Sonata 6, Mendelssohn; Sarabande (dedicated to Private McKinstry), Osborne; "Ave Maria," Bach-Gounod; "Will-o'-the-Wisp," Nevin; Barcarolle, Offenbach; "The Primitive Organ," Yon; Londonderry Air, arranged by Coleman; Toccata, Dubois.

Private McKinstry played the following at summer services: Fanfare, Lemmens; Chorale in A minor, Franck; Variation and Toccata on a National Air, Coke; Jephcott; Four Hymn-tune Fantasies, McKinley; Prelude in C major, Bach; Fugue in C major, Bach; "A Lovely Rose Is Blooming," Brahms; Toccata, Dubois; Four Chorale Paraphrases, Whitford; Fantasia on "Hamburg," McKinley; Prelude in C major, Bach; "The Last Spring," Grieg; Cantilena, Rheinberger; Fugue in C major, Bach; Sonata 6, Mendelssohn; Four Chorale Improvisations, Karg-Elert; Pastorale in F, Bach; Prelude and Fugue in C minor, Bach.

Robert Leech Bedell, New York City—Dr. Bedell will give a recital at the Brooklyn Museum every Wednesday from 10:15 to 10:45 in the morning and the performances will be broadcast over station WNYC. In November he will play:

Nov. 3—"Carillon-Sortie," Mulet; "Aberystwyth" Prelude, Whitney; "Marche Gothique," Bedell; "Benedictus," Reger; Humoresque, de Severac; Fanfare, Lemmens.

Nov. 10—Grand Chorus, Bedell; "Out of the Deep," Karg-Elert; Toccata and Fugue in D minor, Bach; "What God Does Is Well Done," Chaix; "Menuet Antique," de Severac; "Bourree et Musette," Sabin.

Nov. 17—Prelude in F minor, Andante (Violin Sonata), "Fugue a la Gigue," "Sicilienne" (Flute Sonata), Badinerie and Fantasia in G minor, Bach.

Ruth S. Broughton, Chicago—Miss Broughton, who has been taking the place of Barrett Spach at the Fourth Presbyterian Church during his vacation, gave the following programs in postludial recitals after the afternoon service:

Sept. 12—Andantino, Boellmann; "No-vellette," Parker; Adagio, Sixth Symphony, Widor; Scherzo, Gigout; Fugue in G minor, Frescobaldi.

Sept. 5—Andante Cantabile, Fourth Symphony, Widor; Grave-Adagio and Allegro Maestoso, Second Sonata, Mendelssohn; "Pantomime," Jepson; "Angeles," Bonnet.

John F. Callaghan, M. Mus., Detroit, Mich.—The following are the offerings for Mr. Callaghan's service recitals in October at St. Catherine's Catholic Church:

Oct. 3—Chorale and "Prayer" (Gothic Suite), Boellmann; "Adoration," McGrath; Andante, Second Symphony, Widor; "Marche Solennelle," Mailly.

Oct. 10—Prelude and Fugue in E minor (Cathedral), Bach; Cantabile, Franck; Sinfonia from Cantata 156, Bach; Grand Chorus in B flat, Dubois.

Oct. 17—Prelude ("Pieces in Free Style"), Vienne; "Come, Redeemer of the Gentiles," Bach; Aria, Dethier; Credo, Bach.

Oct. 24—Largo e Spiccato, Vivaldi-Bach; "Benedictus," Couperin; Pavane, Byrd; Magnificat (Sixth tone), Titelouze.

Abba Leifer, Urbana, Ill.—Mr. Leifer gave a recital at the University of Illinois Aug. 17 and presented this program: Allegro from Fourth Concerto, Handel; Chorale Preludes, "Nun komm der Helden Heiland" and "Es ist gewisslich an der Zeit," Bach; Toccata and Fugue in D minor, Bach; "Soul of the Lake," Karg-Elert; Roulade, Bingham; "Kol Nidrei," Bruch; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Allegro from Second Symphony, Vienne.

Marietta Bach Group Sets a Fine Example for Twenty-One Years

The twenty-first annual meeting of the Marietta Bach Society was held on the evening of July 30 in the home of Thomas H. Cisler at Marietta, Ohio.

Founded in the year in which the Bethlehem Bach Choir was observing the twenty-fifth anniversary of its organization, the Marietta Bach Society may be said in turn to have set an example of service to smaller communities in fostering appreciation of the work of Bach. The membership is composed of persons interested in the work of Johann Sebastian Bach. The members meet annually as a rehearsal group for the rendition of selections from his works which will thereafter be rendered for the appreciation of others. The society has extended beyond the city in that persons from neighboring communities and from afar come to participate in the programs.

From the time of the founding of the society in 1923 by a group of friends and neighbors assembled in the home of Thomas H. Cisler, the annual meeting has been held on the evening of July 30. The rendition of selections from the instrumental and vocal works of Bach comprises the program. Commentary on certain compositions or on phases of Bach's work or its history is included. The singing of chorales by a choir assembled for the occasion is an annual feature. Appropriate to the observance of the anniversary of the death of Bach, the chorale prelude composed by him just before his death is played on the organ as the closing number of the program.

In traditional manner the twenty-first annual meeting was announced by the playing of chorales by a brass choir composed of high school students who had been assembled by Mrs. S. W. Stout. The opening number of the program was the chorale prelude "I Call to Thee," played by Robert Scott. Other chorale preludes given as organ numbers were: "Our Father, Which Art in Heaven," played by Professor John E. Sandt, and "Whither Shall I Flee?", by Mrs. Virgil E. Myers, with Miss Betty McKinney playing the realization of the continuo part on the piano. Miss Betty Wendleken, a student at the Cincinnati Conservatory, chose to render the Prelude and Fugue in A minor. Piano selections included the first movement of the Italian Concerto, played by Miss Elizabeth Ramppe, and a trio number by Miss Constance Wittlig, who had come from Cleveland for the meeting. Charles Wyllis Hall of Pittsburgh, soloist at Trinity Cathedral, prevented from attending the meeting, made a recording for the occasion of a recitative, "Reject Me Not," and aria, "Saviour, Take Me for Thine Own!", from Cantata 65 ("The Sages of Sheba"). The Agnus Dei from the B minor Mass was sung by Miss Virginia Meister, accompanied by Mrs. Harry T. Sprague at the piano and by Miss Joan Winans, who played the violin obbligato.

Choral singing by a Bach choir was conducted by Professor Gerald L. Hamilton of the music faculty of Marietta College. Professor Hamilton also spoke on "The Art of Fugue" and portions of this work were heard as recorded by E. Power Biggs. Commentary on Bach's last chorale prelude, "Before Thy Throne I Now Appear," was given in a paper prepared by Miss Lillian E. Cisler of Chicago and read by Dr. Charles Gourlay Goodrich. Dr. Theodore Bennett then played the chorale prelude on the organ as the closing number of the program.

**JAMES PHILIP JOHNSTON
NOW AT MILWAUKEE CHURCH**

James Philip Johnston has been appointed organist and choirmaster of St. Boniface Roman Catholic Church in Milwaukee, Wis., and assumed his new duties Sept. 15. Mr. Johnston, who first established a reputation in Pittsburgh, and later held important positions in Dayton, Ohio, and Brooklyn, has been for the last six months at St. Paul's Catholic Church in Oswego, N. Y. The Milwaukee church is far advanced liturgically and its pastor, Father H. A. Velte, is a devoted exponent of liturgical music. Mr. Johnston will teach Gregorian chant in the church school.

MISS LOUISE TITCOMB



MISS LOUISE C. TITCOMB, who recently was appointed organist and director at the First Presbyterian Church of Auburn, N. Y., has resumed her work there after the summer vacation and is rehearsing four choirs. In November she plans to arrange a hymn festival. One of Miss Titcomb's summer activities was a recital in the series at the Portland, Maine, city hall. The winning by Miss Titcomb of a \$100 prize offered by the Mu Phi Epsilon Alumnae Association with her thesis on "English Cathedral Music from the Reformation to Purcell" was announced in THE DIAPASON in August.

Building Affects Singing

That a Nonconformist congregation sings more heartily than an Anglican one was an assertion made in *The Times* of London recently. Whereupon a correspondent suggested to the editor that this was inevitable, largely because of the building in which the people worshiped.

"A Nonconformist chapel," he wrote, "is usually an oblong box with a flat ceiling and, especially if there are no galleries, its acoustics are excellent and it is easy to sing in. The average Anglican church, on the contrary, has a chancel, nave, aisles, side chapel, and perhaps transepts, and is complicated with pillars, an apex-shaped lofty roof with rafters, etc. All sound, including what is spoken, goes wandering about and gets lost."

"I was a member of a church choir for twenty-five years and sang bass, taking the upper part where it divided. Often at practice in the choir vestry, a large room, I was asked to assist the tenors if they were in short supply and, except for top A and G, did so with ease. In the chancel, however, I could not sing tenor. After a few bars my throat ached and I had to revert to my own part."

"Our congregations did not make much of a show with their singing, although encouraged to do so, but if we had a meeting in the parish hall next door, which was a large room, the same people sang the same hymns lustily and with a good courage, almost up to Methodist standard. It was just because they found it easy."

WANTS

IN THE
ORGAN WORLD

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ON PAGE 23
OF THIS ISSUE



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CHICAGO, OCTOBER 1, 1943

Who Is Competent to Design Organs?

Under the interesting caption "Organ Architect's Function" we find expressed in the September issue of Mr. Buhrman's *The American Organist* some "thoughts inspired" by a previous article of Ernest White, in which Emerson L. Richards makes use of his talents as a lawyer to endeavor to prove that the only way to achieve the construction of a successful organ is through engaging the services of an organ architect. Curtly dismissing the builder as one who "would build the organ according to his own particular methods regardless of the specifications," he goes on to lay down the thesis that "the organist does not make specifications. * * * At most he can compose a stoplist that will reflect his particular prejudices and style of playing. To assume that the organist should make the specifications would be a backward step; actually he should have nothing whatever to do with them." Thus by a natural process of elimination Mr. Richards arrives at the inescapable conclusion that only an organ architect can be trusted to assure the purchaser of an instrument that it will be what it should be.

In his enthusiasm over the avocation to which he has devoted himself ardently over a long period Mr. Richards overlooks several facts. First, he seems to forget that the practical organ builder who has devoted his entire life to his work may possibly know at least as much as to pipe scales and methods of producing tone and designing an instrument for the functions it is to perform as anyone who never has built an organ, who never has invested a dollar in an organ company and who has no financial or other responsibility for the results achieved by the application of his ideas, which is true of the majority of so-called organ architects. After all there is something besides theory in the making of a successful organ and an organ builder's entire reputation and standing depend on the fruits of his labors. When all is said and done it is the quality of the organs he has built that causes the builder to prosper or lose out, and there is no safer way of buying an organ than the good old method of relying on the integrity, responsibility and the achievements of the firm or individual to whom the job is entrusted. That is the way we buy automobiles. We do not attempt to tell the manufacturer how to build his car or engage a lawyer or a banker to tell him how; we buy the car that has proved its worth. As a prominent maker of automobiles so aptly tells us in his slogan, "Ask the man who owns one."

After dwelling on the many factors which he considers an organ architect alone is qualified to weigh and decide, Mr. Richards tells us that "organists simply do not have this kind of knowledge or experience." Some do and some do not. We could name very many organists as competent as anyone living today to determine all that it is necessary to determine in preparing an organ specification,

with the cooperation of a competent builder. Of course, there are organists who lack these qualifications; and there are organ builders who are not in the first rank. But by what process of reasoning does Mr. Richards convince himself that organ architects are omniscient? After all these men hold no diplomas and are not licensed by state or federal agencies; there are no requirements they are obliged to meet; anyone may set himself up as an organ architect without fear of interference. As we have previously pointed out, he has no financial responsibility. On the other hand, the best organ builder can lose his business, his earnings of a lifetime and his reputation with a dozen or fewer bad instruments that he may install.

Our New Jersey friend, who has had a successful career as a state senator, at the bar and in business, and whose study of organ design over many years is truly unique, has permitted his zeal to run away with him when he makes deprecatory remarks about our organ voicers in leading up to the statement that "the man who can tonally visualize the organ on paper and then make it come out that way is the artist and not the man who manually performs the work under his direction or makes a stoplist." To support this assertion Mr. Richards quotes Henry Willis as emphatically denying that the pipe voicer is an artist. "If the pipe is formed by the pipe-maker according to Mr. Willis' written instructions even to the position, depths and number of nicks, the result, says Mr. Willis, is inevitable." By this logic we could reach the conclusion that the man who gives an excellent performance of a composition deserves no credit because if he follows the notes and markings of the composer and the instructions of his teacher the result is inevitable.

Nor is it fair or in the best taste to say, as the senator does in his last paragraph, that "we have to keep a curb bit on the gadget-loving organist and we do have to see to it that diapasons do go into organs even if an organist does dislike them."

To summarize it, we cannot subscribe to the doctrine that a middle man is a *sine qua non* to the creation of a successful organ and that the builder, the voicer and the organist can be swept aside as incompetent to achieve a satisfactory and artistic result.

A Prayer for Aviators

Just ten years ago Edwin H. Lemare wrote a setting for a prayer the author of which was Bluina MacDonald Sturtevant. Mr. Lemare laid the hymn-anthem, entitled a "Prayer for Aviators," aside with the remark that in a few years it no doubt would be considered more timely and would find its place. Mrs. Lemare, the famous organist's widow, in writing to THE DIAPASON, recalls that in one of our editorials we referred to him as a prophet, and she has reason to believe that the statement is proved by the appropriateness of the words and music today. Mrs. Lemare now appeals to radio program directors by whom soloists or choruses are engaged, asking for their cooperation in promoting this "Prayer" as a number on their programs. The performing fees (collected by ASCAP) will be given to the Red Cross as "a tribute to my husband's memory." She would like also to introduce this "Prayer" in the churches, to be used at services for boys in the air corps.

The short anthem is published by the Boston Music Company and there is also an arrangement for male voices.

A Newspaper's Contribution

We are indebted to Fred H. Parker, dean of the department of music at Columbia College and organist and choir-master of the First Presbyterian Church of Columbia, S. C., for directing attention to the valuable support accorded church music in this Southern city by *The Columbia State*. This newspaper has made a contribution few American dailies have been willing to make in that for the last

ten years it has printed every Saturday, without charge, under the caption "Church Music," lists of the music to be heard in the churches of the community on Sunday.

Some years ago D. A. Pressley, organist and choir-master of the Washington Street Methodist Church of Columbia, conceived the idea of a church music section and approached S. L. Latimer, Jr., editor of *The State*, and outlined his plan. Mr. Latimer gave his full cooperation. Organists and choir-masters were invited to send in their material by Friday of each week. There was a quick response and the church music section became well established. Organ preludes, anthems and responses are printed and special musical service programs are listed in full.

In addition *The State* publishes weekly the story of a famous hymn, which has proved of great interest. Some of the young people's societies have reported that they read the hymn story and then sing it in their weekly assembly.

Through its church music section *The State* has done much to elevate the standard of church music not only in Columbia, but throughout South Carolina, for it is a widely read and influential paper.

"In times like these, when printing paper is rationed, when editors are finding it difficult to print the many things that must be printed, when space is at a premium, it is a particularly fine thing to have a church music section that is a source of help and inspiration to those who are striving for the better things in life and find consolation in making and hearing good church music," writes Mr. Parker, and THE DIAPASON heartily seconds what he says.

Letters from Our Readers

To Write Farnam Memoir.

New York, Sept. 10, 1943.—Editor of THE DIAPASON: At the suggestion of former pupils of the late Lynnwood Farnam, and with the cordial cooperation of surviving members of his family, I am undertaking to write a brief memoir. I should be glad to receive letters written by Farnam and other material in his own handwriting—which will be copied and returned to the owners by registered mail—and personal reminiscences. This material may be sent to me at the Hotel Irving, 26 Gramercy Park, New York 3, N. Y.

JOHN G. GREENE.

"If It Has Beauty We Want It."

Omaha, Neb., Aug. 11, 1943.—Dear Mr. Gruenstein: I enjoyed your editorial very much in your last issue re modern trends in organ building. Your last few lines put the matter in a nutshell. If it has beauty we want it, and if not who wants it?

Your paper is an education in itself. It is wonderful.

Yours very cordially,

J. H. SIMMS.

Can You Answer These Questions?

Atlanta, Ga., Sept. 11, 1943.—Dear Mr. Gruenstein: Through the columns of THE DIAPASON I would like to make an inquiry of any and all readers.

1. What is the earliest application of a "master switch" to any organ—a device latching all swells or expressions to one of the balanced pedals, so that all expressive devices can be used at any one time?

2. What was the earliest introduction in any organ of America (and that would likely mean anywhere) of a "chorus" of dulciana or dolce, of all pitches from 16 ft. through 8 ft., 4 ft., 2½ ft. and 2 ft.?

I have some theories of my own on this subject, but being rather a stickler for accuracy, I want to hear what others say before saying anything on my own account. Some question arose on these two subjects recently, and no one was at all sure of the probable periods of the above introductions. Help from any of your readers will be appreciated.

Sincerely yours,

JAMES REYNOLDS.

Solving Problem of the Prelude.

Pasadena, Cal., May 10, 1943.—Editor of THE DIAPASON: I was quite interested in the editorial in the May number in regard to "The Service Prelude" and shall tell you of my experience as an organist.

Looking Back into the Past

TWENTY-FIVE YEARS AGO (SEE THE DIAPASON of Oct. 1, 1918).—

The Organ Builders' Association of America was organized at a meeting in Chicago Sept. 13. John T. Austin was elected president.

Harvey B. Gaul, the Pittsburgh organist and composer, went into Y.M.C.A. work overseas with the Italian army.

The four-manual organ of seventy-five sets of pipes built by the Ernest M. Skinner Company for the First Congregational Church of Oak Park, Ill., was opened Sept. 20 with a recital by William E. Zeuch.

Among the recital programs of the month were offerings by James T. Quarles at Cornell University, Dr. Harold W. Thompson at the First Presbyterian Church of Albany, N. Y., Gunner Lynnwood Farnam of the Canadian Field Artillery at Pembroke, Ont., Harrison M. Wild at Calvary Presbyterian Church, Chicago, dedicating the new organ, and Glenn Grant Grabill at Otterbein University, Westerville, Ohio.

TEN YEARS AGO (SEE THE ISSUE of THE DIAPASON of Oct. 1, 1933).—

The Canadian College of Organists held its annual convention in Toronto Aug. 28 to 31. Healey Willan was elected president.

The Westminster Choir School broke ground in Princeton, N. J., for a group of three buildings to be erected at a cost of \$300,000.

The thirtieth anniversary of Dr. Warren F. Acker as organist of St. Paul's Lutheran Church, Allentown, Pa., was celebrated with a three-day music festival beginning Oct. 2.

The Harrison M. Wild Organ Club was organized at a meeting and dinner in the Fine Arts Building, Chicago, Sept. 26 by a group of his former pupils whose purpose was to cherish his memory.

I think it should be made a part of the service and a note to that effect in the bulletin has been used by some of the ministers in the Lincoln Avenue Methodist Church, where I played for so many years.

One minister suggested to me to use the fifteen minutes between Sunday-school and the morning church service in a short recital. I usually played two pieces, one of a more showy character which might "cover the strictly secular noises made by parishioners as they enter," the second piece of a quiet devotional character as a part of the service which followed. Some of the contrasting pieces played as the morning prelude were: Allegro Pomposo, Holloway, and "Supplication," Hosmer; Offertory in D minor, Batiste, and Pastoral, Foote; Processional March, Truette, and "Song of Joy," Halling. This arrangement pleased many people and was continued for about a year and a half.

Later a new minister requested the organist to play only one piece, as "the people like to have a chance to visit and talk before the service starts."

Alexander Schreiner, now at the Salt Lake City Tabernacle, tells how he was playing a piece which reached a loud climax and suddenly stopped, when he was organist at the First Methodist Church in Los Angeles. A woman's voice was heard in the stillness that followed saying: "I always fry mine in butter."

Yours sincerely,

REV. DUNCAN S. MERVYNNE.

CHURCH HONORS MRS. REDIC ON SILVER ANNIVERSARY

Sunday, Sept. 12, marked the twenty-fifth anniversary of Mrs. Cora Conn Redic as organist of the First Presbyterian Church of Winfield, Kan. In honor of the occasion the music committee of the church presented her with two beautiful silver compotes. Dr. R. C. Jackson, the pastor, made the presentation. He asked Mrs. Redic to come down from the organ to the platform, where he commended her for her untiring service.

On June 1 Mrs. Redic completed her nineteenth year as professor of theory at Northwestern College.

Chicago Women to Open Season.

The opening event of the Chicago Club of Women Organists will be a social and musical evening for members to be held in Norwood Park at the home of Mrs. Helen Wesbrook, a past president, Oct. 18 at 8 o'clock. Mary Ruth Craven, the president, and her co-workers have planned interesting and stimulating activities for the season.

THE FREE LANCE

By HAMILTON C. MACDOUGALL,
Mus.D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

Herbert F. Ellingford of Liverpool sends me "Two Songs by Mozart"—"O Holy Bond" and "Companions' Way"—recently published by the Oxford University Press and adapted to the use of Masonic lodges. These are for a single voice. A third piece, "Closing Ode," is for duet. I think the generality of Mozart lovers will recognize each of the three pieces as favorite airs. "O Holy Bond" (K.143-125h in the Einstein K. catalogue) was composed in 1772, when Mozart was 16. The words may not have been written for Masonic purposes, but they are as appropriate as many other lyrics which have a wide and human interest. "Companions' Way" was composed in Vienna several months after Mozart had joined the Free Masons (K.468). "Closing Ode" was written for a duet; like the two other pieces, it is easy and melodious. Ellingford (who has gone deeply into the matter of Mozart's Masonic connections) says: "Mozart joined the fraternity in 1784 and from that time until his death, Dec. 5, 1791, he composed several works for Masonic ceremonies, among them the cantata 'In Praise of Friendship' (K.623), for men's voices, solo and chorus, with string accompaniment, woodwind and horns. The work was written for the dedication of a lodge in Vienna and dated Nov. 15, 1791, only twenty days before his death. In the three pieces the original German words have been translated into English by Cicely D. Brennell. Ardent members of the Masonic fraternity might find it interesting to use the whole of this music in lodge dedication ceremonies."

Books of college chapel programs come to me from Professor E. Harold Geer of Vassar College and from Edward Hall Broadhead, Duke University Chapel, Durham, N. C. The Vassar book of programs, ninety-one pages, contains all the chapel services of the year and the organ recitals, these having much of interest. The Duke University book, fifty-seven pages, contains only organ recitals, with an occasional number by violin, violoncello or the chapel choir.

The programs at both places are of the conventional type—plenty of Bach, Buxtehude, Karg-Elert, Mendelssohn, Franck, Widor, Vierne; a sprinkling of American and English composers gives an air of internationalism that would otherwise be lacking. Mr. Broadhead, in his foreword, remarks: "In these recitals it has been the policy of the organist to present both the works of the great masters of music which uplift and stir the soul, and works of less dignity which delight and charm. While the aim of acquainting the public with the best in organ literature has been foremost, it has also been a goal to entertain those of less exalted ambition." These are wise words.

It may be time also to say to American recitalists that J. S. Bach for the last forty years has been overplayed. It also might be well to restrict the use in programs of those works by Bach that

represent him at his best. I might observe, without offense, I hope, that chorale preludes using the tunes not familiar to American audiences might well be left out of American programs, sacred and secular, nowadays. Why not?

What are the women doing on The Home Front to keep the organs and church choirs going? Taking the September number of THE DIAPASON and counting the A. G. O. chapters and branches I find ninety-nine. Of these forty-nine have woman deans; forty have man deans and eleven have deans whose names might belong to either sex.

Is the public-at-large inclined to rank women as inferior to men in church music? I believe the answer is yes. Let me illustrate: I met a woman O. and C. M. (A.A.G.O.) the other day, a friend of Mrs. Macdougall, who told me that she applied for promotion in the church where the organist, a man, had resigned, and where she was assistant organist; "they" told her that her work had been entirely satisfactory, but they wanted a man for the vacant post, and then appointed a young whipper-snapper in trousers. I don't like the looks of transactions like that. Do you?

Best regards for the forty-nine woman deans.

EDWARD S. ELLIOTT TO TEACH AT BOYS' SCHOOL IN BUFFALO

Edward S. Elliott of St. John's Church, Buffalo, N. Y., has been appointed to the position of music master of the Nichols School in Buffalo. This country day school has an enrollment of about 250 boys from 9 to 18 and their entire musical training is to be in Mr. Elliott's hands. Facilities are excellent with an assembly hall and good organ as the center. Mr. Elliott will continue in the capacity of organist and choirmaster of St. John's Church.

Mr. Elliott was severely injured in an accident last January and a smashed shoulder made it necessary to be away from his work for four months, but he has fully recovered.

Takes Bronxville, N. Y., Position.

Robert G. Owen, who has been appointed organist and choirmaster of Christ Church, Bronxville, N. Y., began his duties Sept. 1. He succeeds Ray F. Brown, who has gone to the Church of the Resurrection, New York City. Mr. Owen is from Houston, Tex., and was graduated from Oberlin in 1941, majoring in organ with Arthur Poister. He studied theory with Victor Vaughan Lytle and Normand Lockwood. His first post after leaving Oberlin was that of organist and choirmaster of the Church of St. John the Divine, Houston, and tutor in music at the University of Texas in Austin. He was in the navy from November, 1942, to May, 1943, when he was given a medical discharge. At Christ Church Mr. Owen will direct a choir of men and boys, and play a four-manual Hall organ. The church edifice is one of the most beautiful parish churches in the New York area and was the last work of Bertram Goodhue. The rector is the Rev. Harold F. Hohly, who has made the parish distinguished for its ceremonial and music according to the English use.

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5068	THE LITTLE CARES—F. M. Christiansen.....	16
5069	THE SAILORS' CHORUS—Jones.....	15
5070	ANGELUS—Krone—Massenet-Calliet.....	15
5071	PRAYER FOR AMERICA—Senob.....	12
5072	ARISE, O GOD, AND SHINE—O. C. Christiansen.....	16
1026	WHEN JOHNNY COMES MARCHING HOME—Krone.....	15
1027	POMPEY—Krone.....	16
1028	FIGHTING FRENCH—Krone.....	16
6512	BLESSED IS THE NATION—Tkach.....	16
6513	WE THANK THEE, LORD—Tkach.....	15
5064	PEACE, IT IS I—Jones.....	15

Male Voices

5521	SAILORS' CHORUS—Jones.....	12
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Treble Voices

4212	WHEN JOHNNY COMES MARCHING HOME—Krone SA.....	12
7750	WE SING THY PRAISE—Tkach.....	10
7751	WE THANK THEE, LORD—Tkach.....	10

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Dear Mr. Skinner: Dr. Williams came down Monday and gave a concert on the organ last night. It was perfectly delightful, and he was as much pleased with it as we were. He regretted, as we, that it was not complete, but it is swell in every way, and we are so pleased to get, as last, what we had hoped for in the beginning. With best wishes to you and many thanks, I am,

H. M. STRYKER,
Chairman Music Committee.

Dear Ernest: The Williamsburg organ as rebuilt is very beautiful, and I enjoyed it. It fits the building perfectly. When the war is over I trust that you will have this Bruton Parish organ as number one on your list for final completion. I am especially interested in this instrument, as you know, and I thank you warmly for what you have done.

Faithfully yours,

April 29, 1943

DAVID McK. WILLIAMS.

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SCHIRMER

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New Setup of Music to Make Up for Loss of Men from Choirs

[In this article, prepared for the benefit of choir conductors facing the problem of loss of men from their choral organizations, Miss McLWraith, assistant professor of music at the University of Chattanooga and a well-known organist, proposes an ingenious method of overcoming the difficulties created by the war.]

By ISA McLWRAITH, M.S.M., A.A.G.O.

The director of the mixed choir has many perennial problems to harass him, but added to these, today, is the one that tops them all: How to carry on with the choir in spite of the heavy drafting of men by the government. Papers and magazines, as well as specially prepared circulars, inform him that music is a vital aid in maintaining morale. He is continuously being reminded that music has power to lift men's souls. He sees that many musical performances draw splendid audiences in spite of transportation difficulties. He realizes that now is the time when the work of his choir will be especially appreciated; yet he frequently feels disheartened because of the dwindling of his tenor and bass sections.

The alarming decrease in available men creates a threefold problem—the emotional effect upon the remaining members of the group, the difficulty in securing workable repertoire for the depleted ensemble and the effect upon the sonority of the group created by the upsetting of the proportions between the vocal sections of the choir. Solutions to the problem necessarily will vary, the determining factor being the percentage of men lost. Some groups are unavoidably forced into converting to women's choirs for the duration. Other groups, although these will be scarce, may face no severe loss in their men's sections. This article will deal with neither of these situations.

Many organizations are faced with a third problem. There are a few men left and the condition is likely to remain this way throughout the war. There are probably barely enough men to sing the tenor and bass lines of the music. There may be only one man to each part. Inevitably there arrives a performance for which one of them is sick. Then comes the suggestion: Wouldn't it be better to drop the men and have just a women's chorus? The answer to this should be "no." If it is at all possible, do keep the few remaining men, and this for several reasons. The men should not be discouraged in their desire to sing. Then, too, a women's chorus, for a continuous diet, does tend to become cloying, monotonous. This is true not only because of the limited tonal range usable for women's voices, but because of an actual acoustical phenomenon. The absence of the deeper men's tones definitely causes the color of the remaining women's voices to be altered.

"That may be so," the conductor will probably say. "It is all very well to talk of retaining these few men, but be practical. What is to be done about repertoire, especially when there are not enough men to divide for tenor and bass parts?"

The simplest answer to this question is the use of music written for S A Bar. On the surface this appears to be a satisfactory solution, and at times it will prove so. There are drawbacks inherent in it, however. The repertoire is decidedly limited. And even were it not, if the music is homophonic in texture, the resulting sounds are often rather thin and not too exciting.

The trouble with some of this music is that, except for groups in a rather elementary stage of development, it does not challenge the efforts of the members enough to keep their interest alive. This is true of much of the three-part material published—true because of its very purpose, since it is not put out for experienced choristers, but primarily for junior choirs able to do only the simplest of part singing. To many adults there is also a certain stigma attached to performing music on which the printed notice "for junior choirs" appears.

Of three-part music for other than beginners there is not nearly enough. Let American composers devote some attention to this field. Truly fascinating music

ISA McLWRAITH, M.S.M., A.A.G.O., CHATTANOOGA ORGANIST



can be created in three voices, especially music of a polyphonic nature. And it does not need to be a *cappella*. An independent accompaniment adds still further interest to the music.

Here is a field—polyphonic composition in three voices in either the traditional idiom or a modern one—that should definitely receive more attention from composers and publishers.

There is no need for the director to confine himself to three-part music, either homophonic or polyphonic, however. Looking over the existing set-up of many choirs these days, the apportioning of people to the four sections of the group frequently runs about in this fashion: A high percentage of sopranos, about half as many altos, very few tenors—perhaps only one or even none, and a few baritones or basses. It is possible with such a collection of voices to produce music of adequate richness, although the normal mixed choir layout must be abandoned. Even simple compositions of a decidedly block-chord nature may be performed so that they compare favorably with the usual SATB set-up in tonally satisfying qualities.

This is the manner in which the voices are divided: The sopranos form two sections, soprano I and soprano II. The altos form a section and all of the men sing one line. In this arrangement the seconds take the place of the altos in the regular SATB chorus, the altos substitute for the tenors and the few men band together to give both solidarity and a blended color to the lowest strand in the texture.

Naturally music for such a combination must be carefully checked for *tesitura* in each of the parts. Since both basses and tenors are singing the lowest line, it must lie neither too low nor too high—a few exceptions may be introduced, at cadences, for instance, where an optional upper or lower octave may be inserted for tenor or bass members of this section. At such moments they may divide. Since altos are functioning as the tenors of the musical tissue, their part will tend to remain in the lower half of the alto range, although not necessarily always so. Care must be taken to keep their line within limits where the voices will have sufficient tone and carrying power. The second soprano part, equivalent to the alto of the SATB choir, will have to be watched for its lower limits. All of these precautions are no more, however, than those that would be

taken in composing or arranging for a more traditional set-up.

In writing music for SSA MEN, the alto part of course will appear in its normal position in the treble clef, rather than an octave higher, as the third part would be written were it for tenors. The tenors will read the same line as the basses in the bass clef. The important consideration about music set out in this way—SSA MEN—is that it is eminently practical for many choirs in present-day circumstances. The men who are left in the organization are not discouraged by lack of companionship on their respective part. From a purely musical point of view, this set-up is artistically gratifying. The texture is sonorous enough, round enough to be an adequate replacement where SATB is no longer feasible.

Now what about available material? While this layout is not represented with a literature of its own, many existing SATB compositions may be pressed into service, some with no changes necessary in the vocal parts, others with only minor alterations that can be made by the choirmaster. The altos will have to read their part an octave down, which is not much trouble. The adjustments may be written with pen or pencil onto the printed copies. A situation like this is one of the times when a choir conductor realizes that training in harmony and counterpoint is really valuable. Many other compositions may easily be rewritten in suitable keys with certain adjustments in the vocal lines.

As the work of copying parts for the whole choir is usually discouraging, and as it would become a major task if any number of compositions were to be used in this set-up, this is the place where American publishers can step in to help. In so helping they not only will be providing duration material for many choirs that normally are on an SATB basis, but will find this set-up financially profitable, both now and after the war. Why? For these additional reasons:

Many are the choirs that even in peace time have difficulty in locating tenors. Rather than limp along perhaps with one tenor and a few baritones, finding mixed choir music too depressing under such conditions, they simply leave the men out of the ensemble and go along with a strictly feminine set-up. Having all the men singing one part and the women supplying the other three strands of the four-part texture solves this problem. Also there are plenty of organizations

that find willing men, but men who have a terrific struggle to learn their parts. This situation makes the learning of SATB music a real ordeal. The slowness of the men in becoming familiar with their parts retards the whole choral program. The sopranos and altos become restless with the frequent repetition of the same material from one rehearsal to another. Delay in getting music ready for performance makes the women lose interest and causes the men to become self-conscious about their backwardness. With the women singing three parts and the men all united on one part this situation is alleviated. Under all of these three conditions which make SATB music either impossible or formidable, this SSA MEN arrangement gives the pleasure derived from four-part vocal music, retains the services of the men, and renders the sacrifice of the well-rounded sound of the four-part texture unnecessary. The field of usefulness for this type of arrangement is wide indeed.

The charm about music written for SSA MEN includes the fact that much of it may be sung as SATB from the SSA MEN copies at such time as conditions again become favorable for this. In other words, if a choir is normally SATB, money invested in SSA MEN music need not be counted as lost should circumstances allow the group to revert to its original form later. The tenors will simply be told to consider their part as though it were printed an octave higher when they read the erstwhile alto line, and the altos will take the second soprano part. Because of this double usefulness for war-time choirs and for peace-time choirs having trouble finding or training men, the setup when printed need never be thought of as solely a make-shift for temporary use. The SSA MEN category will even be found useful, on occasion, under normal conditions with a mixed choir of the usual formation.

The number of choral organizations that can put music published in SSA MEN form to immediate use is now so great that music publishers cannot afford to overlook the opportunity of providing such material. Meanwhile choirmasters with only a few men present in their choruses can start putting this useful arrangement of their forces into effect with some music already available as SATB.

As a sketch of the possibilities presented by regular four-part mixed choral literature for use in this altered distribution of the voices, the subjoined short list of compositions is given. The list is in no way exhaustive, since it is included solely as a brief illustration of the usability of material already in circulation. Every choir director will be able to add many works that are now in his choir's library to this tabulation.

All of the numbers on the list are printed for mixed voices. The selections include music of varying grades of difficulty, from easy homophonic pieces to polyphonic works of great rhythmic independence in the voice parts. Since editions, especially of older works, vary frequently, sometimes in the key used, sometimes in the vocal range of the parts, the publishers of the music referred to are also mentioned. An abbreviated note after each title shows how the printed music may be employed for SSA MEN.

Many of the works need no alterations at all. Others require just a changed note here or there. A few are to be transposed, a fact that will not interfere at all with using the printed copies for the choristers. In speaking of the vocal lines:

S = S I = First voice
A = S II = Second voice
T = A = Third voice
B = MEN = Fourth voice

A variant of the SSA MEN form can be used with many interesting and delightful compositions of the sixteenth and seventeenth centuries that were written for five-part singing. One popular form of arranging the voices was SSATB, with the tenor part frequently lying in a high register that can easily be sung by altos. The bass line also tended to stay out of the depths, so that it may readily be performed by all the men in the choir, be they basses, baritones or tenors. Two examples of such compositions are included on the list to be done as SSAA MEN.

A slight variation in procedure may arise from the following cause. If there

are three or four men in the men's section and if one of them happens to be an exceptionally high, lyric tenor, it will probably be well to have him sing the same part as the altos, especially since the addition of tenor tone will tend to point up the alto line. The amalgamation of the two types of voices will produce a very pleasant result. There may also be a few altos whom it will be more advisable to place in the new S II section rather than keep in the alto division because of the altered nature of the work to be sung.

Here is the list:

1. "Birds, The," Oxford Carol No. 103. Can be used exactly as printed.
2. "Boar's Head Carol," Oxford Carol No. 19. Can be used exactly as printed.
3. "Cantate Domino," H. Schiltz, edited by L. P. Beveridge (G. Schirmer). Useful as printed.
4. "Eternal Ruler," Henry Ley (Oxford U. P.). Much unison work in it. Altos move onto tenor part at end of second measure bottom of page 2. Altos back onto original alto part bottom page 3. Altos back onto tenor last measure third brace page 4. A few chords where either sopranos divide into three parts or altos into two.
5. "Fanfare for Christmas Day," Martin Shaw (J. Curwen & Sons, Ltd.). Useful as printed.
6. "Flemish Carol," arranged by Röntgen (Oxford Carol 74). Useful as printed.
7. "Give Rest, O Christ," Orthodox Eastern Church of Russia, edited by W. Parratt (H. W. Gray). Useful as printed.
8. "God Is Ascended" (Oxford Carol No. 127). Minor alterations in measures 11, 15, 16.
9. "Good Day, Dear Heart" (secular), di Lasso (E. C. Schirmer). Transpose it up a whole tone.
10. "Hodie Christus Natus Est" (also in English, "To-Day Christ Is Born"), Healey Willan (Oxford). Useful as printed. Some spots where both sopranos and altos are divided in altered set-up.
11. "How Beautiful Are the Feet of Him," from "The Messiah," Handel, edited by A. T. Davison (E. C. Schirmer). Two-part SA done as printed. Four-part SATB done as SSA MEN.
12. "Hunter, The," Brahms (E. C. Schirmer). Transpose it up a whole tone.
13. "If Thou Dost Say" (secular), Paul Hofhalmer (G. Schirmer). A few optional upper octaves added for lowest voice.
14. "I Will Praise the Lord," H. Schiltz, edited by J. F. Williamson (G. Schirmer). Switch several spots between the second and third voices on page 3. Same procedure on page 15, last line.
15. "Jesus in Gethsemane," Bach-Kemmer (H. W. Gray). Everything as printed until *fermata* at top of second page. Then SSA MEN. Solo on third page with whatever voice or voices desired. Further treatment in similar manner.
16. "Judas, Mercator Pessimus," T. Vittoria (G. Schirmer). Useful as printed.
17. "Let Them Praise His Great and Terrible Name," Mozart-Dickinson (H. W. Gray). One B flat on page 4 needs optional upper octave in lowest voice. Last few measures need adjusting for the SSA MEN set-up.
18. Lord, to Thee We Turn," O. di Lasso (E. C. Schirmer). Useful as printed.
19. "Miracle of St. Nicholas, The," French, A.T.D. (E. C. Schirmer). Much unison work. A few chords to re-allot at end.
20. "Now Start We with a Goodly Song," Hans Leo Hassler (G. Schirmer). Needs a few optional upper octaves added for lowest voice.
21. "O Come, Let Us Worship," Palestrina (E. C. Schirmer). Transpose up a whole tone.
22. "O Saviour Sweet," Bach-Dickinson (H. W. Gray). Useful as printed.
23. "O Thou Lord," C. Festa-L. P. Beveridge (G. Schirmer). Transpose up a perfect fourth.
24. "Popule Meus," Palestrina (G. Schirmer). Useful as printed.
25. "Prepare the Way," Swedish chorale, arranged by Luvaas (Ditson). Minor alterations.
26. "Psalm 96," Sweelinck - Boepple (Music Press). Transpose up a whole tone or up a minor third. A few adjustments needed.
27. "Psalm 102," Sweelinck - Boepple (Music Press). Transpose up a whole tone. A few minor changes needed.
28. "Sing, Pray and Walk," Bach (H. W. Gray). Four low Gs may have upper octave added.
29. "Sing We All Now with One Accord," Praetorius-Williamson. (G. Schirmer). Useful as printed.
30. "To God on High," Declus (E. C. Schirmer). Transpose up a major third.
31. "Welcome, Summer" (secular), Oxford Carol 128. Transpose up minor third.
32. "While Shepherds Watched Their Sheep," Jüngst-Dickinson (H. W. Gray). Measure 5 and similar places any tenors

Organ Music Helps Hospital Patients on Way to Recovery

Taking a leaf from the army chaplain's program of using music to stimulate the recovery of hospital patients, the Richmond Memorial Hospital, Dreyfus Foundation, announced recently, according to a story in the *New York Times*, that its operation of a similar plan had shown a marked therapeutic value.

John H. Olsen, superintendent of the hospital at Prince Bay, Staten Island, said the idea of bringing music to the 125 patients came after Mrs. Marion Soule, a teacher in Public School 42, Eltingville, had asked if there were anything other than routine work that she could perform as part of the wartime activity required of all teachers during the summer vacation. Knowing that she was a church organist, Mr. Olsen suggested using the hospital's portable organ and making a tour of the four wards and the visitors' reception room in a fifteen-minute daily program. Mrs. Soule was enthusiastic and soon other teachers were recruited to make possible an entire summer series.

The impromptu recitals have met with a welcome response and in convalescent wards patients with their own radios have turned them off at the approach of the organist and joined in group singing. Doctors and nurses also hailed the plan and agreed that it was helpful.

Mr. Olsen suggested that other hospitals try the plan and noted that there "must be at least 10,000 teachers well qualified in that field." He said his hospital was the first in the New York area to adopt the practice.

After the organist first appeared in the children's ward the nurse in charge reported that the youngsters had their best night's sleep.

included on the fourth voice part take upper octave on A. Third voice in the first two measures and in similar places may be taken an octave up.

33. "Why Art Thou Heavy, O My Soul?" Gibbons (H. Flammar). One low note needs optional upper octave added.

34. "Willy, Prithoe Go to Bed" (secular), Thomas Ravenscroft (Flammar). Useful as printed.

VARIANT ON THE SET-UP.

1. "Surrexit Pastor Bonus," di Lasso (G. Schirmer). Written for SSATB. Can be done as SSAA MEN just as printed.

2. "I Always Loved to Call My Lady Rose" (secular), Henry Lichfield. Written for SSATB (Flammar). Can be done SSAA MEN. Four isolated notes—three in lowest voice, one in fourth voice down—need upper octave added.

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LIEUTENANT EUNICE I. ORR



NOT ALL THE ORGANISTS who are serving the nation in the war are men, as the news columns of THE DIAPASON show from time to time. A young Kansas City woman who has been winning an enviable reputation at the keyboard is now a lieutenant serving as an instruction officer with the Marine Training Detachment. She is Miss Eunice I. Orr. Lieutenant Orr was commissioned May 4, and reported for duty May 9 at Hunter College in New York City. July 15 she received a second assignment at Camp Le Jeune, New River, N. C. Here she plays for the chapel services in addition to her other duties.

Miss Orr, a native of Wellsville, Kan., attended Ottawa University in that state, the University of Utah and the Kansas City Conservatory of Music. For a year she taught in Wellsville and then was at La Sal, Utah, as a music supervisor and piano teacher. In 1941 she took a position with TWA and at the same time was organist of Immanuel Baptist Church in Salt Lake City. Then she was appointed organist and director of music of the Indiana Avenue Methodist Church of Kansas City, Mo., and she has military leave from TWA and from her church.

Miss Orr entered the first Officers' Candidate School at Mount Holyoke College last March and while pursuing her studies there also played the organ.

Leah Mynderse Murphy at New Post.

Mrs. Leah Mynderse Murphy of Alhambra, N. Y., has been appointed organist and choir director of the Reformed Church of Delmar, N. Y. Mrs. Murphy is a graduate of the Guilford Organ School of New York City and a fellow of the American Guild of Organists. She was a scholarship student at the Conservatoire Americain in Fontainebleau, France, for two summers and was the first winner of the Estey Organ Company scholarship for study at Fontainebleau. Mrs. Murphy was active in New York for over ten years as organist of the Morningside Presbyterian Church and as an accompanist, teacher and coach. Since her return to Albany she has been organist of the Madison Avenue Reformed Church for two years and of the First Unitarian Church for five years. In her new position Mrs. Murphy will have three choirs under her direction.

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"A Master Selection of Compositions for Organ," edited and arranged by Roland Diggle; published by Amsco Music Publishing Company, Inc., New York.

Another one in the series of dollar giants put out by this firm. And another successful one, to judge from the valuable and eclectic list of pieces included.

As is customary with these collections, some perennial favorites are listed. We find the Sketch in C minor of Schumann; "Polonaise Militaire," Chopin; "Marche Romaine," Gounod; Offertoire in F, LeFebvre-Wely; Serenade, Schubert, etc. But we also come across worthwhile pieces of higher novelty values, such as Andante Espressivo, Buck; Chorale Prelude, Brahms; Epilogue on "Wiltshire," by Frost; Fantasy-Prelude on "Miles Lane," by Attweller; "Good Friday Music," Wagner; Pastorale, by Jongen, and many others, including some fine works by the editor of the volume.

The book will be excellent for general purposes, especially in furnishing low cost, valid material for teaching and service playing. The format, as with the companion books, is sturdy and convenient. The editorial work seems to have been especially well done in matters such as registration, proof-reading, and so on.

Chorale Prelude and Fugue in A minor, by J. S. Bach; transcribed for organ by T. Tertius Noble; published by Galaxy Music Corporation, New York.

The chorale treated in the prelude is "Auf meinen Lieben Gott" ("To My Dear Lord"); in a collection of eighteen chorale preludes this is found in the handwriting of Bach's pupil, Krebs, but without mention of any specific author. It appeared, however, in Herzog's "Practical Organist" under the name of Bach himself. Perhaps the theme is by Krebs and the treatment by the Leipzig master. The fugue, originally a clavier work, is based on copies in the library of Johann Nicholas Forkel; it was probably composed in Weimar about 1708. As set out by Dr. Noble, the work is a definite addition to Bach literature. It is beautiful music—the prelude in a sober, restrained mood, and the fugue in playful, jolly vein. The music is not difficult and is attractive enough for concert programs.

"Kyrie Eleison," for organ; by Richard Purvis; published by Sprague-Coleman, Inc.

This large-scale organ piece completes the series of "Five Pieces on Gregorian Themes" written by a fine composer. This particular number treats the theme (after the latter is stated in manual and pedal octaves, fortissimo) in the manner of a Vierne-style toccata. The piece will require prime digital proficiency and a clear-cut handling of the verile pedal part. But it will repay well all effort spent on it, for it is big music, well-sounding, idiomatic and purposeful. A short lyric section, shot through with real beauty of the mystical, meditative kind, interrupts the cascade of sound for a moment; then the toccata material picks up again and builds up to a stunning climax.

The piece is dedicated to Dr. Charles M. Courboin. It will be an experience to hear him at his brilliant best in this most worthwhile new work.

Allegro and Chorale in G minor, by Cuthbert Harris; "Finale Jubilant," by F. Leslie Calver; "Miniature," Rossi-Karg-Elert; published by the Arthur P. Schmidt Company, Boston.

Three new issues of solos for organ, all of positive values. The first two listed above are on the simple side, conventional in idiom and treatment, but good music nevertheless. The Harris piece smacks of the Guilman model—a lusty, angular main subject interrupted by a more sustained, quieter contrasting theme. The work builds up to a sturdy peroration of the main theme in major bolstered up by a running counterpoint in the pedals.

The Calver opus is on the grand chorus order—brilliant, easy to play, effective.

The final title is a quaint old concert piece by the antique Italian Michelangelo Rossi (1620-1660), taken from a work called "Due Piccoli Pezza per Organetto Portativo." Karg-Elert has freely trans-

scribed this for modern organ with pedals. It will provide concert players with a splendid "stunt" piece for program relief or encore service. Considerable dexterity will be required for its proper performance, as well as an organ that speaks promptly.

"Noel Basque" (Introduction and Eight Variations on a folk-song theme), by Dom P. Benoit, O.S.B.; published by J. Fischer & Bro., New York City.

In good time for seasonal use at Christmas comes this interesting work. It is on the simple side and will not disturb those of conservative preferences. The theme is not one that has much to offer in novelty value or intrinsic worth. The piece will sound effective on a small organ as on a large one. Additional interest lies in the fact that the published version of the piece is a facsimile reproduction of the composer's manuscript—it is clean, clear and legible, and a little touch of novelty that stirs the interest of the reader. Undoubtedly the high degree of creative skill evidenced in this work and its practical service values will assure a wide hearing for it.

"Chancel Echoes," a collection of music for the use of organists, by William M. Felton; published by the Theodore Presser Company, Philadelphia.

To the thousands of organists who serve in small churches with limited equipment this new collection of forty-two arrangements for the organ will be a boon. The contents are not difficult, the stop suggestions are for two-manual organs, everything is clearly set forth and there are also registration indications for the Hammond, of great value to those who play electronic instruments. The contents include some of the best-known classics, as well as easier and more popular numbers, and there is a variety which makes the book valuable for church work of every kind. The print is excellent.

Prelude, Canzone and Impromptu; three pieces for organ by Will C. Macfarlane; published by G. Schirmer, Inc.

Included in a series of compositions for the organ, with Hammond registration by Charles F. Paul, are the three new works by the sterling composer listed above. None of the pieces offers any difficulties to the average player and they are simple and direct enough to be easily within the comprehension of the average listener. They will interest all lovers of music by their melodic beauty, their rhythmic vitality and their individuality.

"Selected Organ Music," by John Blow (1649-1708); edited by A. V. Butcher; published in Hinrichsen Edition, London.

Dr. John Blow, one-time organist at Westminster Abbey and teacher of that greater Englishman, Purcell, at long last is presented to us in a fitting selection of his works for organ. And a display of talent and efficiency it is. Sixteen pieces are included in this handsome volume. Every one is valuable, interesting and significant. It is pre-Bach music that is of intrinsic value, not merely historical. The music is individual, often queerly harsh, often ingratiating, representing a high degree of imagination and no small technical skill. Much of the music presented here would serve as a welcome change from the overly-used Bach pieces reiterated too much on too many programs. Organ recitals call for fresh repertory to spice up declining interest. Here, in this book, is older material that will serve excellently for this purpose.

Dr. George L. Lindsay Dead.

Dr. George L. Lindsay, director of music in the Philadelphia public schools, died suddenly Aug. 25 at his summer home in Ocean City, N. J. Dr. Lindsay was known nationally as an educator, composer, conductor, pianist and organist. He was appointed supervisor of music in Philadelphia in 1918 and became director of music in 1925. Dr. Lindsay organized the department of music education at Temple University and was president of the music section of the N.E.A. in 1926 and 1927. He was a member of the board of directors of the Music Educators' National Conference at the time of his death. Dr. Lindsay's entire life was devoted to the furthering of music and music education. He is survived by his widow.

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Glory be to God (Adult and Juniors).....R. Bitgood
Personent Hodie.....arr. Seth Bingham
Now Sing Noel.....Maurice C. Whitney
Cherubim Song, No. 5.....A. Gretchaninoff
The Blessed Birth.....Walford Davies
Sleep, My Little Dove.....Gluck, arr. Nevins
New Year's Bells.....C. R. Cronham
We Pause Beside This Door (New Year's).....C. Dickinson
Good News from Heaven (S.S.A. or S.S.A.B.).....W. Wild
Make We Joy (S.S.A.A.).....H. Friedell
O Nightingale Awake (S.S.A.).....arr. C. Dickinson
Is This the Way to Bethlehem?
(S.A. or S.A.B.).....arr. C. Dickinson

ANTHEMS for GENERAL USE

(For S.A.T.B. unless otherwise noted)

- Ave Verum (English and Latin Text)....Liszt, arr. James
Come, Ye Thankful People
(Adult and Junior).....W. Goldsworthy
Intercession.....R. E. Marryott
Lo, My Shepherd (S.A.).....Haydn, arr. Nevins
Hymn of Freedom (S.S. or S.A.).....Eric Thiman
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In THE DIAPASON for July announcement was made of the tune chosen for the hymn by Thomas Curtis Clark, which won a prize in our hymn contest of last year. We are glad to print this fine tune by Seth Bingham as set to the stirring text by Mr. Clark. With the two other prize-winning hymns it is printed in a four-page leaflet, sample copies of which may be obtained by sending a stamped, addressed envelope to the secretary. These hymns, with their chosen tunes, are also reprinted on separate sheets for congregational use, and they are the right size for insertion at the back of any standard hymnal. Your church will make no mistake in examining these new hymns of Christian faith and dedication.

Among the other fine tunes submitted in the A.G.O. competition for a setting to Mr. Clark's hymn the judges strongly approved one written by George I. Tilton of Trenton, N. J. There may be other hymns in the same meter—6.6.4.6.6.4.—for which this tune will be well suited. It also has a clear iambic duple rhythm.

Early in 1942 two articles appeared in *Religious Education* on the subject of hymns sung by young people. From them developed a symposium of five thoughtful articles in the issue of this magazine for July-August. They have aroused so much interest that they have been reprinted by the society in durable bound form (thirty-two pages). The authors include three members of the society—Dr. Washburn of Scarritt College, the Rev. Philip S. Watters and Dr. McAll. The variety of approach to the problem of hymns in worship is shown by their titles: "Hymns on Contemporary Issues" (Watters); "Psychological Function of the Hymn-tune in a Service of Worship" (Robert P. Parker); "Compatible Mating of Words and Music" (Washburn); "Use of Piano and Organ in Congregational Singing" (McAll); "Using Our Resources of Hymns and Tunes" (W. Fredrick Miller).

This pamphlet contains much helpful material not only for leaders of worship and music for young people, but for all church musicians and ministers. There is practical guidance for young musicians who are learning to lead singing by vigorous, clean playing. Copies may be obtained for 20 cents from the secretary.

Stimulation of the writing of new hymns on certain subjects was named as one of the most useful aims of the Hymn Society at a well-attended meeting last spring. Dr. Howard Chandler Robbins spoke of the need for patriotic hymns

expressing the Christian aspirations of the church at large in these days and suggested that outstanding writers be invited to submit hymns of this general type. A committee has since been formed to procure such hymns, Dr. Earl E. Harper of the University of Iowa being named as chairman. Members already chosen are Miss Eliza P. Cobb, Dr. Henry Wilder Foote and Dean Robbins.

Other subjects on which new hymns are needed were mentioned at the meeting. Among them were hymns for the communion service and for the worldwide mission of the Christian Church. We would be glad to hear about subjects on which church musicians and their ministers feel that new hymn texts should be inspired by the present crisis. In looking over your weekly programs for the last church calendar year you can easily note the occasions when you had difficulty in finding suitable hymns.

REGINALD L. McALL.

Thou Father of us all

MADISON AVENUE. 6. 6. 4. 6. 6. 6. 4.

Thomas Curtis Clark, 1942
 May be sung in unison

Seth Bingham, 1943

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RECITALS BY HERBERT HYDE AT ST. LUKE'S IN EVANSTON

Herbert E. Hyde, organist and choir-master of St. Luke's Church, Evanston, Ill., announces a series of monthly recitals beginning in October and continuing through May. The recitals will be given regularly on the third Sunday afternoon of each month at 4:30 o'clock. The first recital will be played Oct. 17 and the program will include Handel's Sixth Organ Concerto, Borowski's First Sonata, Thiele's Chromatic Fantasie and a group of Bonnet's compositions, including his "Caprice Heroique." Lighter numbers will be interspersed with the foregoing, including Dr. Hyde's recently published "Evening Song," which has received much favorable comment in the reviews of new organ music.

Gardner Read to Write Overture.
 Gardner Read, Chicago composer and

organist, has been appointed head of the composition and theory department of the Kansas City Conservatory of Music. Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, has commissioned Mr. Read to write a First Overture for the opening concerts of the orchestra, Nov. 6 and 7. His Symphony No. 2, which was awarded the \$1,000 Paderewski prize this year, will receive its premiere this season by the Boston Symphony Orchestra under Serge Koussevitzky. The St. Louis Symphony will include the young composer's Fantasy for Viola and Orchestra on its programs. Mr. Read's Passacaglia and Fugue will soon be reissued by the H. W. Gray Company.

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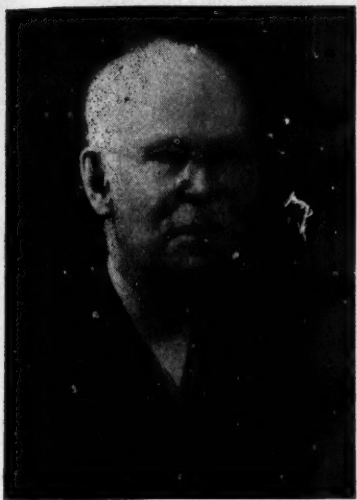
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FREDERICK W. RIESBERG



Photograph by Jos. Rossi.

ONE OF THE GROUP of young octogenarians of the Eastern organist fraternity is Frederick W. Riesberg, who is living in retirement in his native town of Norwich, N. Y., in the Catskills, after an active career both as a musical journalist and at the console. There is a long list of prominent men who are now in their eighties throughout the country and their names are frequently mentioned as among those who have made organ history. For more than fifty years Mr. Riesberg was on the editorial staff of the *Musical Courier*. He was successively organist and director at the Central Baptist Church of New York City, the Rutgers Presbyterian Church, and then of Calvary Baptist Church, whose large edifice, in which a church auditorium and an apartment building are united, is on West Fifty-seventh Street. Here he played a Welte-Tripp organ of eighty sets of pipes.

During his active career Mr. Riesberg was elected secretary and treasurer of the New York State Music Teachers' Association and later of the New York Manuscript Society, each for a period of six years. In 1904 he became an associate of the American Guild of Organists and professor of organ and piano at the New York School of Music and Arts.

NOTES FROM LOS ANGELES;
DAVID CRAIGHEAD IN RECITAL

By ROLAND DIGGLE, MUS.D.

Los Angeles, Cal., Sept. 15.—A goodly number of friends journeyed to Occidental College Aug. 22 to hear David Craighead in recital. For the last year this talented young man has been a scholarship pupil at the Curtis Institute of Music, studying with Alexander McCurdy. Mr. Craighead played among

other things the B minor Chorale of Franck, the Scherzo from Vierne's Second Symphony and the very difficult but to'ally uninteresting Toccata from the Suite by Duruflé. In this last number we had an amazing display of technique and there is no doubt that this young man is going places. The Vierne Scherzo pleased me most and the organ sounded lovely in these softer registers. Mr. Craighead also gave a recital in Long Beach, where he received a big ovation.

B. Ernest Ballard, organist and choir-master of St. James' Church, spent his vacation at Evergreen, Colo., attending the summer school of church music. He reports an enjoyable conference, with some sixty in attendance.

The many friends of Miss Ernestine Holmes will be sorry to know that she has resigned her position at the First Congregational Church and has returned East to live. During the last three years Miss Holmes has made an enviable reputation.

A stream of organists and church musicians who are in the armed forces is passing through Los Angeles. I have had as many as five organists from all parts of the country at one service. It is pleasant to meet these young men and to find them happy and contented in the work they are doing. I was surprised to have a telephone call a few days ago and a voice said: "This is Edwin Arthur Kraft of Cleveland." It seems he had flown out here on a bomber and was in Los Angeles for a few hours.

WALTER N. HEWITT DEVOTES
TIME TO DOING WAR WORK

Another prominent organist who has curtailed his musical activities to enter defense work for the duration of the war is Walter N. Hewitt, organist and director of music at the Prospect Presbyterian Church, Maplewood, N. J. He is now employed as a laboratory technician at the Newark, N. J., plant of the Weston Electrical Instrument Company.

Mr. Hewitt closed his studio in the Maplewood Theater Building and resigned his position as organist at the Smith and Smith "Home for Services" in Newark, N. J., and his position as organist and director of the choir at Temple Sharey Tefilo, East Orange, N. J. He will continue his work at the Prospect Church and will confine his teaching to a limited number of organ and voice students.

Mr. Hewitt has given many recitals throughout the East and the musical vespers at his church have attracted large congregations. He is past president of the Music Teachers' Association of the Oranges and Vicinity, past president of the Music Educators' Association of New Jersey, Inc., past dean of the Metropolitan Chapter of the A.G.O. and a member of the St. Wilfrid Club of New York.

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Selecting Preludes That Will Be Worthy; Some Requirements

By ALAN FLOYD

In the last ten years many articles have appeared in print giving exact reasons why certain compositions just about filled the specifications of an ideal prelude. Outstanding organists have voiced sane opinions on the subject and much has been accomplished to raise the standard; however, I wish to express in this article some ideas which to the best of my knowledge have not as yet been given consideration.

Any serious organist (not necessarily a recitalist) knows his organ literature and the wealth of typically good music composed definitely for the organ. With this knowledge in hand (assuming good taste) he is prone to place on his programs music which primarily appeals to his own good judgment. Fundamentally this decision is correct, for, after all, a part of his obligation is in some degree to educate his listeners in the appreciation of good organ music, but, sad to relate, the listeners do not react: the "Benedictus" by either Couperin or Reger does not even get a raised eyebrow; the heavenly Cesar Franck Chorales are "too long" and the Chorale by Joseph Jongen is "too loud." Bear in mind that I am commenting on the average congregation and not on the lone Bach enthusiast who dashes up after the service to say "that Sinfonia in F was corking."

Our Congregation and Listeners

The majority of these people have little interest in the prelude, but even if they are attentive, an unfamiliar organ piece seldom causes favorable comment. On the other hand, "Kamennoi Ostrow," the Largo from the "New World" Symphony and other well-known transcriptions invariably bring forth some unsolicited word of commendation.

How are we going to educate them? Frankly, from twenty-five years of careful observation, I'm pessimistic except from the standpoint of our few appreciative, artistic admirers; but in the main we would do well to chart our course and "play down" to our average listeners, using in this case well-known transcriptions and worthy organ compositions which are not too involved.

What type of good music shall we play that may please the average churchgoer as well as ourselves? This is indeed a difficult question to answer, simply because it involves my personal opinion as contrasted with your own and, conversely, your personal opinion as contrasted with mine; therefore, at the risk of having disagreement on some points, I'll begin answering by formulating a few ideas.

(a) *Dignity and Fitness in the Prelude.* Let us first eliminate rhythmical dance titles from our programs; minuets, courantes, gigue and even the stately sarabande, in spite of the splendid examples by Corelli, Bach and other masters. Dances, no matter how dignified, do not belong to a church service. Next let us cross from our lists arias from the operas, excepting only those expressing

lofty thought and ideals. Personally I would ban forever the aria from "Samson and Delilah" for obvious reasons in spite of its lovely melody.

(b) *Length of the Prelude.* When we consider the length of an organ prelude, this factor is influenced by the habits of our congregation—whether on arrival they enter into the spirit of devotion or whisper among themselves. The requirements of our particular denominational service form may also definitely limit the length of the prelude. In my church, the First Baptist of Pittsburgh, our worshippers are for the most part prompt and as a consequence the prelude playing time is set at approximately eight to ten minutes. Two contrasting organ selections of four to five minutes are used. In interrogating many organists I find that the consensus of opinion indicates a four and one-half-minute prelude as nearly ideal.

Character of the Prelude

Here's where we arrive at the crux of the matter, and the most important point in the whole set of specifications as to a worthy service prelude. Many eminent church organists agree in saying that it should begin quietly and devotionally, progressing in logical degree to a moderate climax, then diminishing artistically to a quiet close.

Our organ literature is teeming with fine examples which meet the qualifications; however, it is a foregone conclusion that to present this form of prelude continually would, after a time, become a dreary process for both player and listener. Some change of pace is, therefore, necessary from Sunday to Sunday, except on festal occasions, when the prelude should be in a glorious or exalted mood. The character of the prelude can do much to establish an attitude of worship and influence the minds of the congregation to be reverent. Crashing endings to the prelude should be avoided (except on festal or commemorative days), as well as too many contrapuntal demonstrations of dexterity. If these warnings be taken seriously, the list of forced resignations among competent church organists will steadily decline from year to year.

In all fairness to the many outstanding writers of good music, it is not possible to prepare a recommended list of ideal preludes. This has been done repeatedly in the past by questionnaires and the net result was a conflict of opinion. With all due respect to the many notable compositions for service preludes, I personally would select the Adagio from the Sixth Symphony by Widor as representing an ideal.

Let us then be alert to the presentation of good music and record the comment of our listeners. Bach, Brahms, Franck, Reger and Widor can perpetually provide material for the worthy prelude, but don't neglect the American composer, for he has and constantly is providing many shining examples for our use.

Maitland to Play in New York.

Dr. Rollo Maitland of Philadelphia will give a recital at the Church of the Covenant, New York, Wednesday, Oct. 20, to display the possibilities of producing a fine program on a small organ. There will be an improvisation—a field in which Dr. Maitland is especially proficient.

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BIDWELL IN OLD HOME TOWN STIRS UP MANY MEMORIES

Dr. Marshall Bidwell, organist of Carnegie Music Hall in Pittsburgh, took part in a homecoming that must have stirred up many memories for him and for his old friends when he gave a recital Sunday evening, Aug. 22, in the First Congregational Church of Great Barrington, Mass., his old home town. The recital marked the 200th anniversary of the church. The edifice was filled for the occasion with a congregation which paid admission. It was in this church that Mr. Bidwell heard an organ for the first time and he was assistant organist there at the age of 15 years.

The first selection on the program was a part of Guilmant's First Sonata, and recalled the fact that the same work was played by Frederick Archer as the opening number in his recital in 1883 dedicating the four-manual Roosevelt organ. It was especially appropriate that Dr. Bidwell, who is one of Archer's successors at Carnegie Institute, should include this in his performance sixty years later. Another number was an "Evening Idyl" composed by Mr. Bidwell and dedicated to his mother, Mrs. Orlando C. Bidwell, who for many years was a member of the church and sang in its choir.

FLORIDA CHURCH DEDICATED; MURPHREE AT THE CONSOLE

The First Baptist Church of Gainesville, Fla., with a membership of more than 2,000, dedicated its edifice Sept. 12 and the music for the occasion was the same as that of Sept. 14, 1924, when the first service was held in the building. Claude L. Murphree, F.A.G.O., organist of the University of Florida, observed the nineteenth anniversary of his incumbency as organist on the following Sunday and several of the selections he played were his own compositions.

Mr. Murphree returned to Gainesville just in time for the church dedication from a trip in which he gave recitals at Trinity Methodist Church, Atlanta, Ga., and the First Baptist Church of Gadsden, Ala. In Atlanta on Sept. 3 he played: "Variations de Concert," Bonnet; "Noel," d'Aquin-Watters; Adagio (Toccata, Adagio and Fugue in C), Bach; Prelude and Fugue in A minor, Bach; Arabesque and Scherzetto, Viennese; Excerpts from "My Musical Calendar," Mana-Zucca (transcribed for organ by Mr. Murphree); Fantasy on Easter Kyries, Gaul; Chorale Prelude on an American Hymn, Murphree; "Humoresque Americana," Murphree; Fantasy on "Faith of Our Fathers," McKinley; Toccata on a Chorale, Edmundson.

LAWRENCE S. FRANK GOES TO CHURCH IN HINSDALE

Lawrence S. Frank has been called from Christ Church, Glendale, Ohio, to become organist and choirmaster at Grace Church, Hinsdale, Ill. Mr. Frank assumed his new duties Sept. 5. He will have the organ and choir work and the support of Dr. Samuel Kenison as assistant organist.

Mr. Frank is a graduate of Oberlin with both the B.A. and Mus.B. degrees and a Mus.M. degree from Eastman School of Music, Rochester. He is a fellow of the American Guild of Organists. Mr. Frank served in churches in Rochester, Raleigh, N. C., Mansfield, Ohio, Kansas City and Cincinnati before coming to Chicago. Mrs. Frank, a soprano, assists her husband in the choir work.

During the week Mr. Frank is helping the war effort as an output tracer for the Western Electric Company.

For all routine news the closing date of the regular issue of THE DIAPASON is the 20th of the month. This applies also to advertising, display and classified. For late news of an important nature forms are held open up to the day of going to press. Items dealing with events that have taken place more than two weeks before they are reported must yield precedence to fresh news and may have to be omitted.

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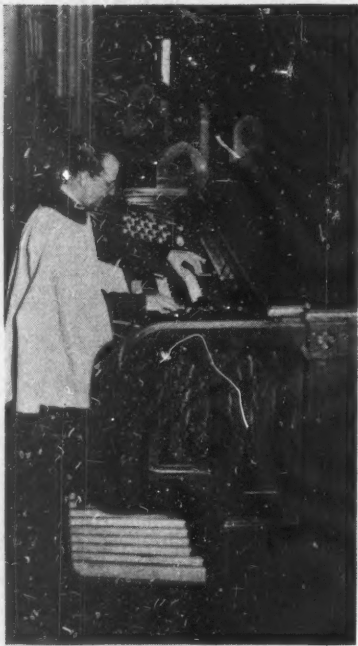
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WILLIAM C. HELLER



WILLIAM C. HELLER is organist and master of choristers of Grace Church in Providence, R. I., and director of music at St. Dunstan's Choir School. He succeeded John Sebastian Matthews, widely-known American composer, who died in 1934.

Mr. Heller was graduated from Faelton College of Music, at which time he represented the school by playing a concerto with the Boston Symphony Orchestra. He studied piano with Felix Fox, Heinrich Gebhardt, Wesley Wyman, E. Robert Schmitz and Madame Helen Hopekirk, and organ with Lynnwood Farnam, John Hermann Loud, Frederick Johnson and Joseph Bonnet. He studied voice and choir training with Edith Holt, Frank Doyle, Madame Guttman Rice, Emil Mollenhauer and James Helfenstein. Mr. Heller has spent years studying the boy voice, which has always fascinated him, and which he considers just as important as playing the organ in the Episcopal Church. As head of the music department of St. Dunstan's Choir School Mr. Heller has done much to make this school famous through the St. Dunstan Choristers in the last five years. This school, of which Roy W. Howard is headmaster, was organized in 1929 with an enrollment of twenty-two boys and now has an attendance of 120. The school provides choir boys for Grace Episcopal Church and St. Martin's Episcopal Church, of which T. James Hallan is organist and choirmaster. The St. Dunstan Boy Choristers consist of twenty boys, who sing from one to six parts, accompanied and unaccompanied, from Bach chorales to modern Russian. At the present time there are six boy soloists in the group. The choristers present several concerts during the year, with an annual concert at the Rhode Island School of Design Auditorium in Providence. This year's annual concert raised \$1,000 for the benefit of the school.

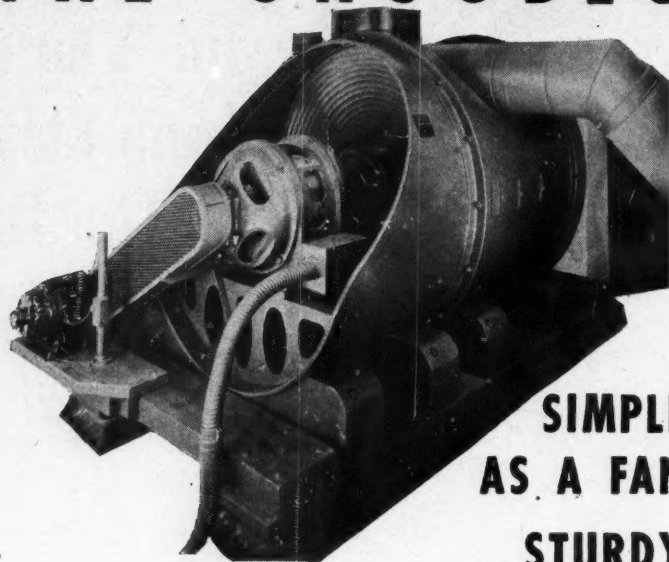
During Lent Mr. Heller played a weekly organ recital.

QUIMBY TO PLAY ALL BACH'S WORKS FOR THE STUDENTS

Arthur W. Quimby, professor of music at Connecticut College, in New London, who was formerly professor of music at Flora Stone Mather College of Western Reserve University and curator of music of the Cleveland Museum of Art, will begin this fall at Connecticut College a program of recitals in which over a period of three years he will present the complete organ music of Johann Sebastian Bach. Professor Quimby will give ten programs this year and eleven in each of the subsequent years, making a total of thirty-two half-hour recitals. This plan will enable students, even in the accelerated program, to hear all of the Bach compositions during their college course.

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DOROTHY HORNBERGER GOES TO OLDEST PHILADELPHIA FANE

Miss Dorothy Hornberger, organist and choirmaster at Calvary Presbyterian Church, Wyncote, Pa., has been appointed director of music at the historic Gloria Dei (Old Swedes) Church, Philadelphia. This church was founded in 1677 and is Philadelphia's oldest church. Because of its historical importance it is now a national shrine. Miss Hornberger will begin her new duties Oct. 1.

Seth Bingham

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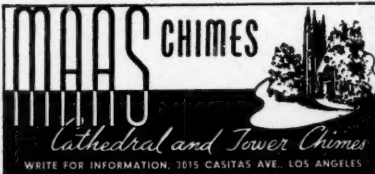


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